

*3-D Imaging Past & Present*

July/August 2018  
Volume 44, Number 1



A Publication of  
National  
Stereoscopic  
Association, Inc.

# STEREO WORLD

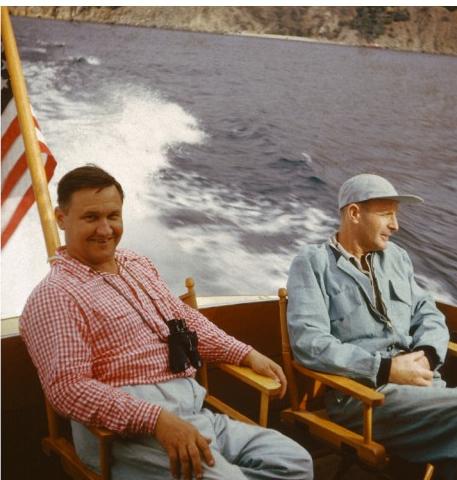


**A Hearth with a View**

**Australian Pirates  
Senior Creature**

# '50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides



by Mark Willke

## More Fun on the Water

**T**here are two more "Balboa Bay" slides in the group I shared in last issue's column which I couldn't resist including here. The same folks still appear to be having a good time on the water. These are not dated, but appear to be from the mid- to late-1950s.

What looks like a radio in the second view is interesting, with what could be a circular antenna on top. I'm sure today's version of this gear would look quite different!

The last view was found in the same collection, but appears to be from a different trip on a different day. The boat looks the same as in the other views though, with its rear-mounted American flag. Instead of sitting in a bay, these guys appear to be speeding along on their way somewhere. Sadly, this slide is not labeled with its date or location.

**T**his column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to [strwld@teleport.com](mailto:strwld@teleport.com). If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.

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Stereoview publisher Alexis Gaudin posing with a family group promoting his views and stereoscopes in an untitled view from a European Gems column (one of two!) in this issue, "The Hearth of the Matter."

## Back Cover:

Art by Louis Jules Duboscq from "3D: Double Vision at LACMA," promoting an exhibit at the Los Angeles County Museum of Art and related book.  
(Collection of Erkki Huhtamo,  
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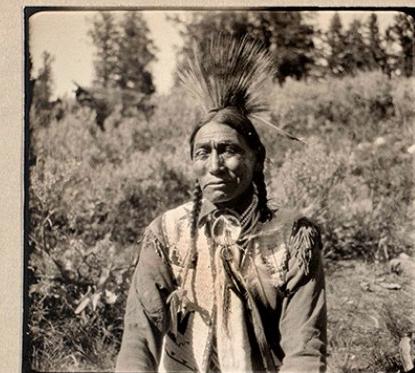
is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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## 180 Years of 3-D

June marked the 180th anniversary of the presentation to the Royal Society of London of Sir Charles Wheatstone's paper describing the theory of stereoscopic vision on June 21, 1838. With so many anniversaries of the many significant steps in the development of stereo photography that could be noted, this one may have been overlooked by many people. But not by *Stereo World* contributor Denis Pellerin, who observed the occasion with a talk titled "Professor Wheatstone, the inventor of the Stereoscope, was also there" on June 21st at King's College.



Black Elk, one of the Native American actors appearing in *The Big Trail*.

2006 as the first big-budget epic of the sound era, made at the then enormous cost of more than \$2 million. As well as nearly 300 principal actors and 20,000 extras, hundreds of Native American actors were used. Some of the views include then 23 year old John Wayne in his first leading role. Other stereos in the set show cameras (one 35mm, one 70mm) set up on a cliff near Jackson Hole Wyoming, Cheyenne actors

applying paint for a "War Path" scene, a riverboat landing scene in Sacramento, and a snowy love scene with Marguerite Churchill and John Wayne.

### Conversion Version

In this issue's "Home Theater 3-D" column, Lew Warren covers the conversion of films shot with a single camera into 3-D. The total control this gives filmmakers, and the nearly

(Continued on page 32)

# Editor's View

Comments and Observations

by John Dennis

### The Big Trail

A museum exhibit running until December 31, 2018 features images from a set of stereoviews shot during the filming of the 1930 feature *The Big Trail*. The bad news is that Tulsa's Gilcrease Museum is exhibiting only half-stereo enlargements, accompanied by low resolution copies of the full views with no provisions for viewing them. The good news is that nine of the (uncredited) full views can be seen at reasonable resolution on the museum's website, <https://tinyurl.com/ycefftjb>.

David Starkman informs us that "*The Big Trail* is a landmark film because it was simultaneously shot both in the standard 35mm 4:3 film format, and in a 70mm widescreen format called 'Fox Grandeur'. Here is a link to an article from 1930 by the cinematographer who shot the film: <https://tinyurl.com/yatzmzrn>. It had a very limited release in 70mm because very few theaters in 1930 had the projection equipment and the larger screen necessary to show the film in this format."

The film was selected for preservation by the National Film Registry in

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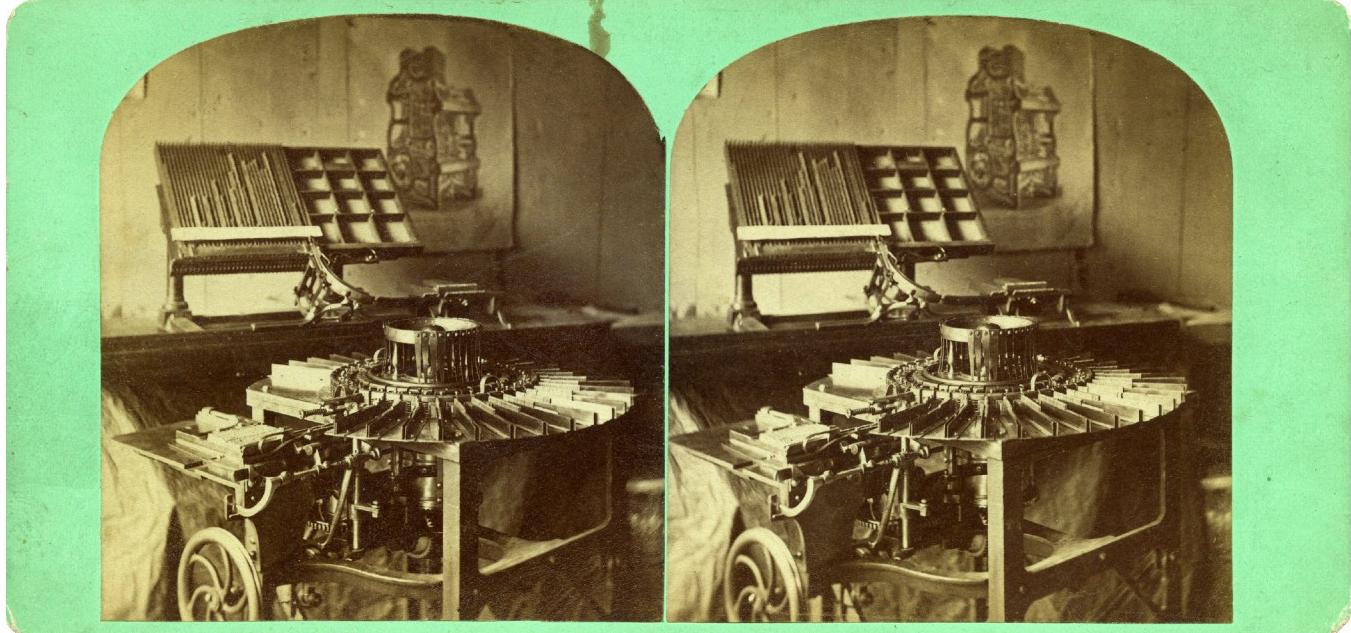
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### National Stereoscopic Association

PO Box 86708, Portland, OR 97286

The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.



This issue's Unknown is a close-up of a ca. 1875 pre-keyboard typesetting machine somewhat enhanced by a poster on the wall showing a full on printing press; further details remain Unknown.

Although typesetting machines, notably the Mitchell Composer (1855) followed by the Alden Typesetting and Distribution Machine (1857) were in commercial use, this

was a period of vigorous innovation seeking a practical keyboarded typesetter. Our American humorist Mark Twain famously lost a staggering \$300,000 along with his health and humor on the failed Paige

Typesetting Machine of 1872-1888. Of the two built, only one survives in the Mark Twain House at Hartford, CT.

So who, what, where, and when?

**C**an you identify these stereos? Your interesting and challenging Unknowns submissions and ideas are eagerly awaited. Please email, call, or write: Russell Norton at [oldphoto9@earthlink.net](mailto:oldphoto9@earthlink.net), (203) 281-0066, PO Box 1070, New Haven CT 06504.

## The Unknowns

Can You Identify the Subjects of these Views?  
by Russell Norton

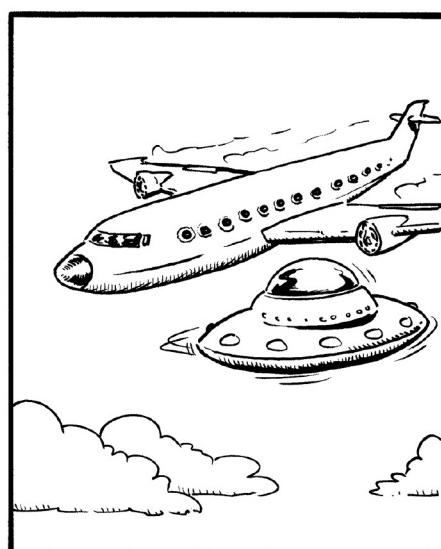
## Upcoming 3-D Conventions

The Photographic Society of America (PSA) will host their 2018 conference in the fall, September 30th – October 6th in Salt Lake City. They'll have at least an evening of 3-D, plus many photo excursions and workshops.

NSA's 3D-Con 2019 will be Tuesday July 30th, 2018 to Monday August 5th, in Akron, Ohio. Co-chaired by Barb Gauche and John Bueche, with a \$129 room rate.

The International Stereoscopic Union (ISU) 22nd Congress is being held in Lübeck Germany August 20 – 26, 2019. Check out what is planned at [isu2019.org](http://isu2019.org).

## GONE MADDD



"THAT FIGURES! THIS IS THE ONE TIME IN TWENTY YEARS OF BEING A PILOT I DIDN'T BRING MY STEREO-CAMERA!"



"THAT FIGURES! THIS IS THE ONE TIME IN TWENTY YEARS OF BEING A PILOT I DIDN'T BRING MY STEREO-CAMERA!"

by AARON WARNER  
3-D by Charles Barnard

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# Mythology in the Stereoscope or Pygmalion Photographer

**M**ythology may sound a strange choice of subject for stereo photographs, yet, between 1857 and 1866, several photographers and publishers tried their hand, with mixed success, at illustrating some scenes drawn from Greek and Roman Mythologies. Some did it with live models, but others chose to create their own vision of Mythology with clay figures.

## Live models.

The first to have had a go at illustrating a scene from Greek Mythology with paid models seem to have been Alexis and Charles Gaudin who, in the mid 1850s published a one off, sometimes found under the title "Olympian Group." This card shows no fewer than five of the Greek deities who, according to legend, lived on top of Mount Olympus. It is by far the strangest stereo of the genre in what seems, to our modern eyes, a naïve arrangement of models but was probably, at the time it was made, a faithful representation of one of the *tableaux-vivants* which were so popular with our Victorian ancestors and which they spent so much time preparing. It is also a very unusual stereo for the Gaudins as it shows

three bare-bosomed women/goddesses. You will notice in passing that all the models are female, including the one playing the part of Zeus. It would have been considered improper, and even indecent, in those days, to mix a man with half-naked women in the same tableau. Semi reclining in the foreground is the figure of Aphrodite/Venus, goddess of love, beauty and desire. Standing behind her, from left to right, can be recognized Demeter/Ceres, goddess of grain and harvest, with a sheaf of wheat in her right hand; Athena/Minerva, goddess of warfare and wisdom, complete with her helmet, spear and shield; Zeus/Jupiter, King

photographic allegories, it is plain that these are no deities but dressed up figures who hardly stand erect and look very unconvincing or unheroic. And yet, there is a certain quaint charm to that clumsy attempt at stereoscopic allegory which seems to have sold pretty well—probably more on account of the bits of female anatomy exhibited than for its artistic qualities—if we are to judge by the numbers of existing copies on the market.

Between November 1860 and November 1861 photographer-painter Joseph Semah (1804-1875) and his partner Quinet (either Alexandre-Marie, c.1807-after 1872, or his son Achille-Joseph, 1831-1900, it is not clear) copyrighted 35 biblical and mythological scenes using live models. Unlike the Gaudin picture previously examined, those are pretty hard to come

by and are usually quite faded. They show nymphs and bacchantes either sleeping or frolicking with shepherds and fauns. The two examples I have chosen to show feature a sleeping nymph with a faun and two Greek girls adorned with flowers. Neither

## European Gems

Stereoviews from Old Europe & the Stories Behind Them  
by Denis Pellerin

of the Gods, holding a bolt of lightning and, more strangely, an orb with a Christian cross on top of it; and finally, Artemis/Diana, goddess of the hunt, animals and childbirth, with a leopard skin over her shoulder and a bow and arrows in her hands. As is too often the case with

Charles and Alexis Gaudin, "Group of Olympians," mid 1850s.





was copyrighted but they are both variants of images that were.

### Clay Figures

Mythology was never better illustrated however than with clay figures and one man stands alone in this field: Pierre Adolphe Hennetier (1828-1888), whose name may be familiar to readers of *Stereo World* as he is one of the two sculptors of the very first series of Diableries (see our book *Diableries: Stereoscopic Adventures in Hell*).

At some point in 1856-7, Hennetier was associated with photographer Achille Joseph Happé (1821-1899)

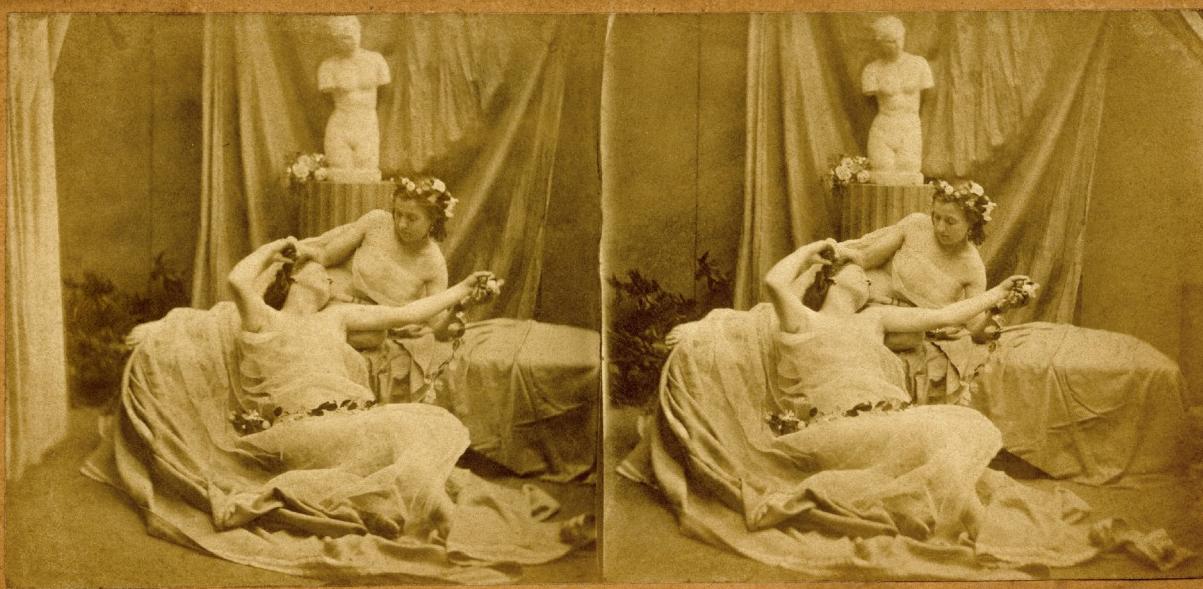
*Semah and Quinet, "Nymph and Faun," 1860.*

to produce stereoscopic cards of a very special kind, based on clay models. The first of the images produced by Hennetier and Happé were the earliest stereos to be copyrighted in France, on April 3, 17 and 23, 1857. Of these 23 pictures, 3 are related to Mythology: "Bacchante aux amours" (Bacchante with Cupids), "L'Amour et Psyché" (Love and Psyche), and "Le Jugement de Pâris" (The Judgment of Paris). What is striking about these images is that the mythological figures are contemporary characters dressed in the fash-

ion of the mid 1850s. Paris is not a Greek shepherd but a gamekeeper and the three contestants to the prize are fully-dressed and sturdy country girls exhibiting their ankles (which were then the most erotic part of a women's body because very rarely seen).

There is, however, an earlier set of cards by the same pair which, despite the *déposé* mention printed on the cards, was not copyrighted but was published under the title *Etudes Mythologiques* (Mythological Studies). All the images from this series are very similar in character to "Le Jugement de Pâris" inasmuch as

*Semah and Quinet, "Greek Girls," 1860.*





they depict episodes and characters from the Mythology in contemporary settings and clothing.

In the absence of a list from the copyright registers we can only surmise which pictures composed the whole series from the cards found in various collections. Here they are, in alphabetical order with a short description of what they show :

"Bacchanal" [sic] (people in fancy costumes dancing during Carnival)

"Cerbère" - Cerberus (a house janitor reading the newspaper and totally ignoring the tenants of the house who are ringing

Happey and Hennetier, "Le Jugement de Pâris," 1857.

the door bell).

This picture was published in our *Diableries* book.  
"La chaste Minerve" - The chaste Minerva (a *vivandière* or cantineer from the Crimean War with soldiers)

"Le Dieu Mars" - The God Mars (a very tall soldier of the Imperial guard twisting his moustache to impress the nurses in a public park)

"Jupiter et Danaë" - Jupiter and Danaë (an elderly gentleman emptying the contents of his purse into the lap of a young lady reclining on a sofa)

"Le Ménage de Vulcain" - Vulcan's household or *Ménage à trois* (the miller kissing

the wife while of the village blacksmith while the latter is busy working at his anvil)

"Mercure" - Mercury (a street tooth-puller and his assistant playing a barrel organ to cover the screams of the patients)

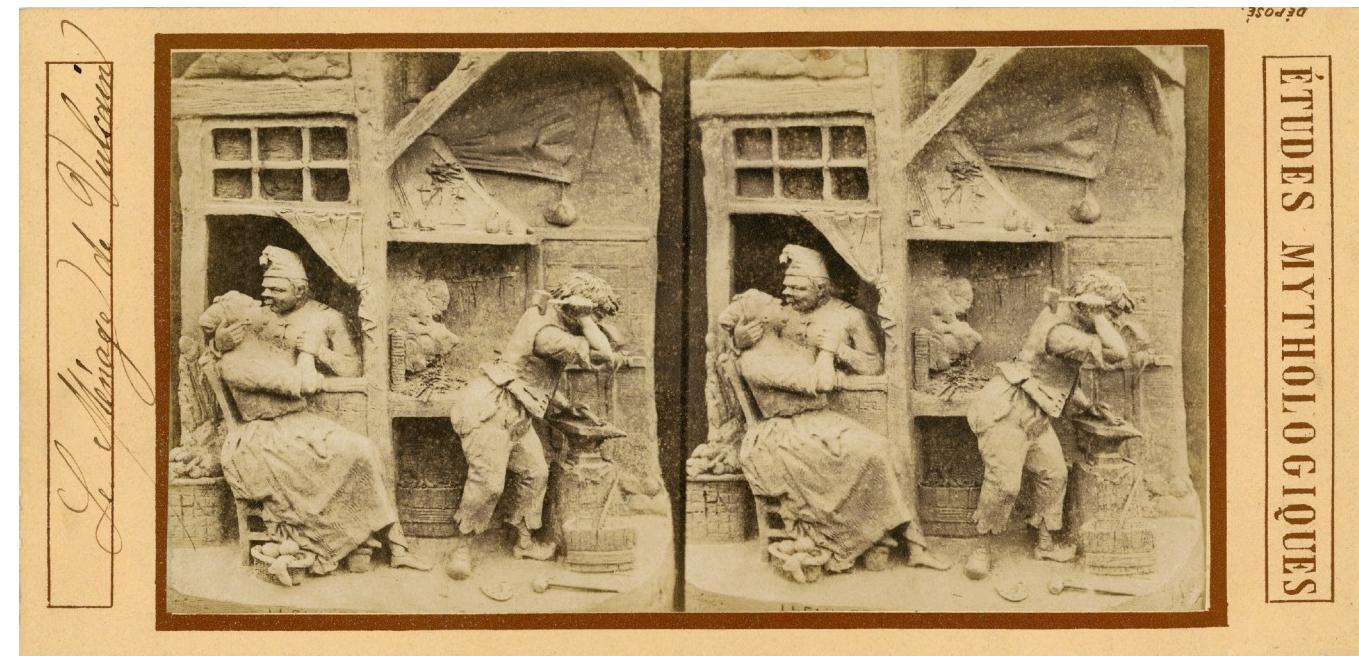
"Les Syrènes" [sic] - The Mermaids (three street musicians playing loud and apparently horrible music on a trombone, a tuba and a bass)

"La Toilette de Vénus" - The toilet of Venus (a young woman getting out of the bath tub over which is hanging her crinoline cage). This picture was published in our *Crinoline* book.

Happey and Hennetier, "Les Syrènes," 1857.



ÉTUDES MYTHOLOGIQUES



Happé and Hennetier, "Le Ménage de Vulcain," 1857.

"Sacrifice à Bacchus" - Sacrifice to Bacchus (a drunk woman asleep at her table in a café)

"Temple de Melpomène" - The Temple of Melpomene (street stage performers playing the parts of famous characters from the Commedia dell'arte: Pierrot, Pulcinella and Columbine)

"Temple de Terpsychoire" [sic] - The Temple of Terpsichore (a country ball in a rustic barn)

This debunking of the classics had actually started some fifteen years earlier when French cartoonist and caricaturist Honoré Daumier (1808-

1879) published in the columns of the satirical magazine *Le Charivari* his *Histoire Ancienne*, a series of 50 lithographs that made fun of the heroes of the Greek and Roman mythologies and showed them as pot-bellied or skinny middle-class people. Issued from December 1841 to January 1843, these lithographs both shocked and amused a genera-

Honoré Daumier, "Histoire Ancienne: Pygmalion", in *Le Charivari*, 28 December 1842. The statue of Galathea has just come to life and is asking for a pinch of snuff.



**PYGMALION.**  
O triomphe des arts ! quelle fut ta surprise,  
Grand sculpteur, quand tu vis ton marbre s'animer,  
Et d'un air chaste et doux, lentement se baisser  
Pour te demander une priere.

(Comte Simoun.)

Honoré Daumier, "Histoire Ancienne: Mars et Venus", in *Le Charivari*, 27 November 1842.



**MARS ET VENUS.**  
Dans ce temple d'érosque  
En voyant les amans, tous les dieux furent pris  
De ce fameux rire honnête,  
Beaute depuis lors aux malheureux mari.

(Quatuor Simoun de M. A. ....)

tion of readers who had been brought up in the belief that nothing was more sacred than the classics.

Just over a year after Hennetier and Happey's images were published, the myth of Orpheus was to be given a complete and farcical make-over with Ludovic Halévy and Hector Jonathan Cremieux's *Orpheus in the Underworld*, a full-length opera-bouffe (a kind of operetta) with a score composed by Jacques Offenbach. It includes *The Infernal Galop*, from Act 2 Scene 2, which came to be known as the music for the can-can. Strange as it may seem, however, Hennetier waited for nearly six years, and for the release of an extended version of the opera bouffe, to turn it into two clay dioramas. In Offenbach's work Orpheus is a violin teacher but Hennetier chose to make him one of the numerous organ-grinders that literally infested Paris and London at the time. There were so many of them that some people actually gave them money *not* to play. Both "Orphée aux Enfers" and "Mélodie d'Orphée" were copyrighted by publisher Jules Marinier on 18 July 1865 along with another mythological scene called "Triomphe de Bacchus" (The Triumph of Bacchus), and three pictures from Offenbach's *La Belle Hélène* (The Beautiful Helen, another farcical operetta which had been first performed on 17 December 1864 and had an initial run of 700 performances). By that time Henntier had been working for quite a few years on the Diableries

and his figures had evolved from low to high relief. In "Orphée aux Enfers"—which shows Orpheus turning round at the last minute and thus losing his Eurydice—the photographer very cleverly used the technique employed for the making of ghosts in the stereoscope. He exposed the tableau with the figure of Eurydice and half way through the exposure removed it, so that she appears as a translucent silhouette in front of Orpheus's eyes, but as a flesh and bone woman in the arms of the Gendarme/Hades who is shouting at Orpheus that he is keeping her.

On 27 April 1866 Jules Marinier copyrighted three more works from Hennetier: "Aquarium, Royaume de Neptune" (Neptune's Kingdom) and "Forges de Vulcain" (Vulcan's forges). There are, however, six more tableaux which, although they were never copyrighted, were probably made at the same time. They are "Mars et Vénus," "Vénus en défaut" (Venus caught out, which is very similar in subject matter to Daumi-



Disdéri devant une tête qui lui dit quelque chose

Cham, "Disdéri devant une tête qui lui dit quelque chose" (Disdéri when in front of a face that inspires him), *Albums du Charivari*, volume 4.

er's "Mars et Vénus" above), "La Naissance de Priape" (The birth of Priapus), "Jupiter et Léda" (Jupiter and Leda), "Bacchanale" (Bacchanal), and finally "Pygmalion," which brings Hennetier's second series of Mythological subjects to a total of 14 tableaux. This is Hennetier at his best and at his most imaginative. Take "La Naissance de Priape" for instance and see how the nurse's body is a milk can with two taps in lieu of breasts and baby Priapus is sucking one of them while his moth-

Hennetier, "Orphée aux Enfers," 1865.





Hennetier, "La Naissance de Priape" (*The birth of Priapus*), c. 1866.

er, Venus, reclining in a swan chariot, is having her pulse taken by a wild boar!

I must say, however, that my all time favorite remains Hennetier's "Pygmalion." Pygmalion, the sculptor, is in his studio and has just completed his masterpiece; she is coming to life in front of his and his model's eyes. She is the only "animated" figure in the composition and her "birth" is captured by an anthropomorphic camera appropriately wearing a sun as a hat, sporting a beard as big as photographer Eugène Disderi's in some of the most famous

cartoons made of him, and standing on two of its three tripod legs. Everything in the composition has been carefully thought over and I would like to think that Hennetier did actually give us a glimpse of his own studio (although we'll never know for sure). Note that the anthropomorphic stove in the background was re-used in one of the Diableries from the C series ("Le Tribunal de Satan").

This image is actually a reflection on photography, on the way it "freezes" life and enables us to look at past events, remember them—if they

were from our past—or get to know them a little better, almost as if we had been present at the time. It is also a reflection on Hennetier's work, which, he knew at the time, could only survive through photography. The tableaux were destroyed soon after being completed and only small parts of them were re-used. Without those images nothing would be left to remember Hennetier's creative genius since none of his creations were cast in bronze or some other time-resistant material. As a modeler Hennetier must have

(Continued on page 16)

Hennetier, "Pygmalion," c. 1866.



# The Hearth of the Matter

**W**hat could be the possible connection between a stereoview (Fig. 1) showing a black-bearded, pipe-smoking, toy-carrying Santa Claus wearing furs that were not yet red<sup>1</sup> and one of a family group quietly enjoying their lunch in typically Victorian surroundings (Fig. 2)?

Look at the two pictures closely and take your time. This kept me baffled for a while. Got it? No? All right then, let me give you the answer: it's ... the fireplace.

Santa Claus is quite "naturally" coming out of the fireplace and, more surprisingly, so is the camera that captured this scene and, consequently, so is the viewer looking at the second picture. You don't believe me? Take a look at the foreground in the second view. What can you see? A poker, tongs, a shovel and a fender, right? Now, where would you have to be to see these, except crouching in the fireplace, just like Santa about to fill some stockings?

Now that we know what the connection is between the views, another question arises.

Why on earth did the photographer who staged the second scene want us, the viewers, to appear to be in the fireplace? Was it by mistake? Certainly not, as there are several similar—generally untitled—pictures showing

groups of people in their parlor where *different* fire tools and fenders constitute the foreground.

Foreground, that's it! The photographer simply wanted a foreground to his pictures to enhance their sense of depth! Nice try, makes sense, but no! When you think foreground the first thing that comes to mind is *not* a fender but more likely a chair, an armchair, even a footstool or an occasional table as in so many stereos.

Here is another idea! The photographer bore a grudge against his customers who failed to really appreciate his art and he consequently and metaphorically sent them to hell by putting them right into the flames that would naturally be burning in the hearth.

Though it would really be in very bad taste, there are indeed other examples of photographers directly

**Yes, two European Gems columns for the price of one!**

This will make room for heaps of 3D-Con material in the next couple of issues, including a special item from Denis Pellerin!

On the left-hand side of the picture, a label bears a caption that reads "When Shall We Three Meet Again?" English native speakers will undoubtedly have recognized the opening line spoken by one of the witches in William Shakespeare's tragedy *Macbeth*: "When shall we three meet again? / In thunder, lightning, or in rain?"

This literary reference, nice as it may sound, does not hide the fact, dear viewer and reader, that there are only two asses in the picture and that any person looking at this photograph through a stereoscope necessarily becomes the third one, the quote involving him or her in the scene depicted.

Can we then consider the views with a fender in the foreground to be some other examples of weird humor at our expense? Certainly not. The truth is much more subtle, far less insulting to the observer and, as has often been the case in this research, came to me unexpectedly when I bought another fender-in-the-foreground

## European Gems

Stereoviews from Old Europe & the Stories Behind Them  
by Denis Pellerin

addressing their viewers through their pictures and poking fun at them. A case in point is Figure 3, showing in striking stereo two donkeys or jackasses facing the camera.

Fig. 1. Unidentified photographer, Early representation of Santa Claus.





*Fig. 2. James Elliott - Untitled - Family having their lunch or dinner.*

view which fortunately bore a thin label on its back that read: "Home - The Charmed Circle" (Fig. 4).

English not being my native language and having changed since the Victorian era, I never take things at their face value and always look up the meaning—or meanings—of every expression I come across, especially when it comes to stereo titles which have a marked tendency of hiding more than they seem to show at first glance. A quick search revealed that the expression "charmed circle" designates a "group of people who are special or power-

ful in some way"<sup>2</sup>, who "have special power or influence, and do not allow anyone else to join their group"<sup>3</sup> or, more generally speaking any "exclusive or privileged group."<sup>4</sup> I also found out that though most dictionaries gave the mid-1890s as the origin of the expression, the longer phrase "the charmed circle of home" was already in use as early as the 1860s. It therefore appears the phrase was first used in reference to the family circle or the home, which,

as everyone knows, is an English-man's castle.

Now a castle is a building fortified against attack or intrusion and supposedly impregnable, which means that it is not easily broken into and that heavily guarded as it is, access is limited to a chosen few. Note in passing that it is not the *house* that is so qualified but the *home* which, in Victorian times was akin to a temple, a sanctuary and was, along with the family—the two words being often interchangeable—"the basis of a stable social order."<sup>5</sup>

*Fig. 3. Michael Burr, "When shall we three meet again?"*



WHEN SHALL WE THREE MEET AGAIN?  
Copyright.



Fig. 4. Unknown photographer, "Home - The Charmed Circle."

Everybody knows Dorothy Gale's famous line: "There's no place like home" as spoken by Judy Garland in *The Wizard of Oz*, but few people may know that these words actually come from a nineteenth century song that was included in a long-forgotten opera called *The Maid of Milan*, premiered in 1823. The song became a success known under the title "Home, Sweet Home." It begins with the following lines:

Mid pleasures and palaces  
Though we may roam,  
Be it ever so humble,  
There's no place like home.

To Charles Dickens's character Martin Chuzzlewit coming back to Britain after nearly losing his life in the wrongly-named malarial swamp of Eden, home, though it is but "a name, a word" is "a strong one; stronger than magician ever spoke, or spirit answered to, in strongest conjuration"<sup>6</sup>—and what is a conjuration but a spell or a charm, as in charmed? While on the other side of the Atlantic Harriet Beecher Stowe, echoing Shakespeare's "All the world's a stage / And all the men and women merely players,"<sup>7</sup> saw it as "a

place not only of strong affections, but of entire unreserved; it is life's undress rehearsal, its backroom, its dressing room."<sup>8</sup>

Famous nineteenth century preacher Robertson of Brighton—actually Frederick William Robertson (1816-1853), describes home as "the one place in all this world where hearts are sure of each other. It is the place of confidence. It is the place where we tear off that mask of guarded and suspicious coldness which the world forces us to wear in self-defense, and where we pour out the unreserved communications of full and confiding hearts. It is the

Fig. 5. James Elliott, one of the many variants of "Evenings at Home."





Fig. 6. Unidentified photographer, view with a Brewster-type stereoscope.

spot where expressions of tenderness gush out without any sensation of awkwardness and without any dread of ridicule.”<sup>9</sup>

Taking things even further, Scottish author and reformer Samuel Smiles (1812-1904), in his popular book *Self-Help*, published in 1859, does not hesitate to define home as “the *crystal* of society the *nucleus* of national character [my italics]; and from that source, be it pure or tainted, issue the habits, principles, and maxims which govern public as well as private life. The nation comes from the nursery. Public opinion itself is for the most part the out-growth of the home; and the best philanthropy comes from the fireside.”<sup>10</sup>

These are just a few of the quotations one may find about home in early Victorian Britain. No wonder then that the home was regarded as an exclusive, difficult-to-get-into group which was suspicious of outsiders. No wonder either that the unknown photographer—or photographers—responsible for the stereoviews under study may have wanted to express how sacred the home was and the difficulty of showing typical middle-class bourgeois families—their usual customers—with their masks off. The only way to do so was to break into the impregnable castle of a home, to get inside the inner sanctum of the house, the par-

lor, through the only opening never shuttered nor barred, the chimney.

It is said that the real Saint Nicholas was a rich man who wanted to make good around him but wished to do so anonymously. Legend has it that desirous of giving some dowry money to one of a poor man's three daughters he threw a purse down the man's chimney and that it fell into a stocking the daughter had put inside the fireplace to dry, thus giving the basis for a now familiar custom. This might just be a legend but it shows that when a house is locked, shuttered and barred the only way in is down the chimney, and into the fireplace.

And not a bad place to find oneself in, as one may be sure of finding the whole family gathered there, indulging in whatever activities a Victorian bourgeois family might occupy themselves in the secrecy of the home (Fig. 5).

“When our ancestors first gathered together,” Carla Lind writes in the book she devoted to Frank Lloyd Wright’s fireplaces, “they did so around a fire. It was the focus of their assembly. In fact, *focus* is Latin for fireplace. At a fireside, our primordial memory is aroused; we feel secure and bonded to others.”<sup>11</sup> She then quotes critic John Ruskin who “declared that every house should have prominent chimneys and fireplaces to help evoke the values of

trust, protection, and traditional bonds.”

Isn’t bonding exactly what the people in the stereos are doing? Out of the several pictures with fenders in the foreground some show people gathered around a table eating, others people with stereoscopes (either an early Brewster-type stereoscope as in Figure 6, or an 1854 patented Knight’s Cosmorama viewer on a stand as in Figure 4). Now, that’s interesting: a fireplace (light, warmth and security), a family (love, unreserve and trust) and a stereoscope (a window onto the outside world, a source of knowledge and entertainment) all in the same room.

In her remarkable study on the Victorian Parlor, Thad Logan stresses on several occasions the desire of the middle-classes “to connect with the natural or the public world while remaining safely within the realms of culture and privacy,” and examines, one after the other, all the objects—including the stereoscope—that one found in a Victorian drawing-room and “that often seem to speak of a longing to explore the world from the safety of the home.”<sup>12</sup> Is it not in a nutshell what we have expressed here?<sup>13</sup>

Let us have another—closer—look at the stereo called “Home - the Charmed Circle.” Note that, contrary to the other photographs which showed a lit backdrop through the windows—meaning it was daytime—the curtains are drawn, which makes it evening, and that we couldn’t



Fig. 7. James Elliott, untitled stereoview with a foreground fender and the blind stamp of The London Stereoscopic Company.

have peeped into the room had it not been for the fireplace. Note too that, out of the eleven people gathered around the fireplace, two are doing music, four are holding books—only two being open and one actually read—and five are examining stereos.

Now take a magnifying glass and look at the countenances of the eleven people. You will see that they are all smiling, not broadly, not to anyone in particular, but to themselves, as if they were all thinking about some kind of private joke of their own. Thanks to the stereoscope,

which—like music and books—brings the outside world into the home, and by means of the chimney—the only physical means of access and egress in this otherwise secluded room—I have broken into the Charmed Circle of a Home, have looked at eleven people of all ages with their masks off and have seen for myself that charmed they are indeed and not without reason: "Music hath charm," or so the saying goes "to soothe a savage breast, to soften rocks, or bend a knotted oak". Incidentally "Music hath charm" is



Fig. 8. Close up of the blind stamp of The London Stereoscopic Company

also a title given to a genre stereoview. Reading has charm too, as everybody knows who has experi-

Fig. 9. Alexis Gaudin, untitled stereo - group including Alexis Gaudin having lunch.



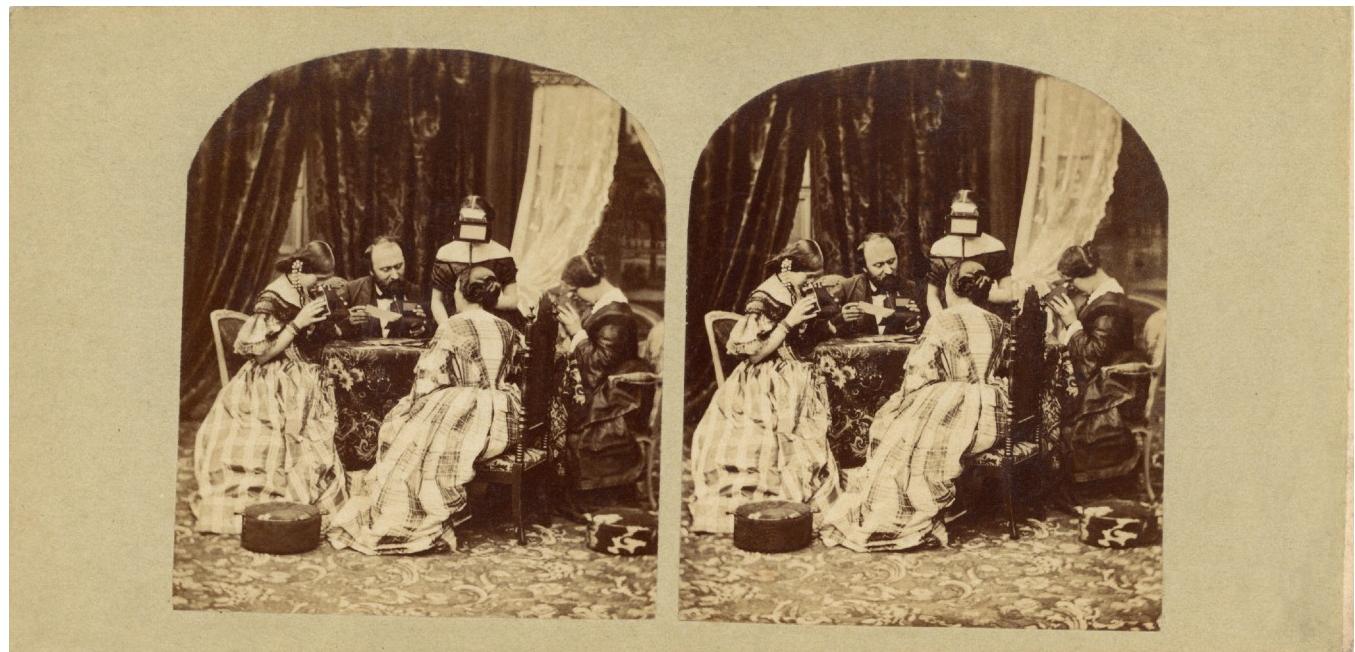


Fig. 10. Alexis Gaudin, untitled stereoview - looking at stereos.

enced for himself the truth of Montesquieu's maxim "I've never known any trouble that an hour's reading didn't assuage." As for the stereoscope, it has often been called the "magic instrument" probably because of the charm it holds us in.

The objects present in the bourgeois drawing-room—the fireplace, the piano, the books and the stereoscope—also imply a certain way of life, a certain status. They were the proof of the family's financial prosperity as well as of their abiding by certain values shared by other middle- or upper-class homes. Of all the artifacts mentioned, one was much

more recent than all the others—it had only been introduced a few years before the picture was taken—and was not yet taken for granted by everyone: the stereoscope. Hence the necessity to show it as belonging to the sanctuary of the drawing-room and to the Charmed Circle of Home, as sharing the same values of education and entertainment as the piano and the book, and, of course, as possessing the same bonding qualities as the fireside or the family table around which one gathers, talks, shares and communicates. No (mid-

dle-class) home without a fireplace, no home without a piano, no home without books and naturally, "no home without a stereoscope," the latter being the motto of a photographic firm founded in 1854 by Charles Swan Nottage under the name "London Stereoscope Company" which specialized in and did a very good job of selling stereographs and viewers.<sup>14</sup> The name was changed two years later to the more familiar "The London Stereoscopic Company," a fact which has some bearing on our case since the blind stamp of The London Stereoscopic Company actually appears on one of

Fig. 11. Alexis Gaudin, untitled stereoview - reading the news aloud.





Fig. 12. Santa Claus, as imagined by Theodore C. Boyd.

the stereoviews examined here (Fig. 7 and 8).

Around the time this photo was taken, in 1859 to be specific, in a chapter aptly called "Two Eyes are Better than One," John Cargill Brough informs his young readers that he "will not attempt to describe the innumerable family groups, landscapes, portraits and Alpine views, that photography has furnished for the stereoscope," for they are "doubtless familiar with them, as the stereoscope has become quite a fashionable instrument, and has taken the place of the album upon almost every drawing-room table."<sup>15</sup>

Mission accomplished for the L.S.C. then, or should I say "almost" accomplished?

It may also be interesting to note that, at the same time, on the other side of the Channel in Paris, stereoview seller and publisher Alexis Gaudin—owner of the photographic journal *La Lumière*, of a stereoscopic shop at 9, rue de la Perle, in the Marais, and of a photographic studio in Skinner Street, London—did not hesitate to stage himself and his

**A**fter 15 years of interruption I have revived the European Gems column my friend Pierre Taylitzki and I started in 1996 and ended in 2000. For the past 30 years I have never stopped researching the stories behind French and British staged stereocards and although a large part of this research has been published in book format thanks to my collaboration with Dr. Brian May and Paula Fleming, some of it hasn't made it into books and has been sitting in my archives, waiting to be turned into articles.

family in an effort to convince his bourgeois patrons—be they French or British—to buy his pictures and viewers. Strangely enough, he chose to appear in only a few different types of views and is usually seen around a table, partaking of some lunch (Fig. 9), examining stereos (Fig. 10)—or relaxing with friends and family (Fig. 11) along with his brother and partner Charles, their respective wives Modeste and Octavie and his sister Caroline. Stereoscope thy name is bond!

The first two stereos shown here were probably taken in Gaudin's London studio and it is funny to notice the difference in dresses in the view where they are examining stereos. Alexis Gaudin, being the only male presence in the picture is, of course, easily recognizable. His wife, Modeste, is sitting opposite him and has her back to us while his mother-in-law is seen in profile. The two young ladies showing their pretty bare shoulders and arms are no relations of his but paid models, employees, the one on the left appearing in numerous genre scenes published by the Gaudin brothers, the other one being more difficult to identify owing to the fact that her face is hidden by the stereoscope she is looking through.

I really like both of the above-mentioned pictures, but I cannot help regretting the absence of the fender and fire tools in the foreground—although there was plenty of room for them—which makes them the poorer for it. Is it because a fireplace is less necessary in many parts of France than it is everywhere in Britain that it took a British photographer to think of using a fender in the foreground to suggest the fireside and all the nice and cozy feelings associated with it? Or is it because Mr. Gaudin did not take time to dig into the heart of the matter, or, to put it differently, into the matter of the hearth?

To conclude, here is an advertisement that appeared in *The Times* on December 16, 1864. It says it all. "What more suitable Christmas gift for the home circle, to be treasured on many a wintry night, could be found than OUR OWN FIRESIDE? London, W. Macintosh, 24, Paternoster-row."

Amen to that!

## Notes

1. The Santa in this early representation looks more like the one drawn by Theodore C. Boyd in his 1848 illustration of Moore's *A Visit from Saint Nicholas* than the now familiar red-clad figure that first appeared in Thomas H. Nast's 1869 *Santa Claus and his Works*.
2. Merriam-Webster's Online Dictionary.
3. English Collins Dictionary - English Definition & Thesaurus.
4. Random House Unabridged Dictionary, © 1997, by Random House, Inc., on Infoplease.
5. Bob Whitfield, *The Extension of the Franchise*, 1832-1931, 2001, p. 121.
6. Charles Dickens, *The Adventures of Martin Chuzzlewit*, chapter XXXV.
7. William Shakespeare, *As You Like It*, Act II Scene VII.
8. Harriet Beecher Stowe, *Little Foxes*, 1866, p. 9.
9. Frederick William Robertson, "Sermons preached at Trinity Chapel by the late Rev. Frederick W. Robertson, M.A., the Incumbent," *Russel's Magazine*, Vol. 4, November 1858, p. 184.
10. Samuel Smiles, *Self Help*, Chapter XII, "Example - Models," 1859.
11. Carla Lind, *Frank Lloyd Wright's Fireplaces*, 1995, p. 10.
12. Thad Logan, *The Victorian Parlour - a Cultural Study*, 2001, p. 124.
13. Could we apply to the stereoscope what David Frost said of the television, namely that it is "an invention that permits you to be entertained in your living-room by people you wouldn't have in your home?"
14. The phrase "No Home without a stereoscope" first appeared in an advertisement published in *The Times* on January 12, 1857 which is reproduced here verbatim. "NO HOME WITHOUT A STEREOSCOPE. - The London Stereoscopic Company have now made arrangements to SUPPLY these INSTRUMENTS at unprecedented low prices. Stereoscopes (hand), from 6d. each ; slides from 4s. 6d. per dozen. Beautifully polished walnut instrument on Cupid stands, 30s. each. Coloured slides, from 1s. each. Just out, by permission, private views of Windsor Castle and its grounds, 2s. each. - London Stereoscopic Company, 54, Cheapside, and 313, Oxford-street."
15. John Cargill Brough, *The Fairy Tales of Science. A book for Youth*, London: Griffith and Farran, 1859.

## European Gems

(Continued from page 9)

been glad to see his work reproduced for the stereoscope in full 3-D, and, to this day, neither Dr. May nor I can understand why all sculptures are not photographed for the stereoscope. The same applies to clothes, which are all about volume, despite the "flatness" of some of the models sporting them, and obviously to architecture, even when it comes to photographs of blocks of "flats".

# Finding the Depth We Cherish

In humans the ability to visualize the world around us was of extreme importance for a variety of reasons, not the least of which was the ability to see depth. Early primates could judge the next branch as they went swinging through the trees. It would also let them judge the distance to their next meal—or a menacing predator.

There are many clues that let our brains "see" depth in our surroundings or a flat photograph or drawing. Perspective shows depth by the convergence of parallel lines as they move to the horizon or up and down. Occlusion is another clue and involves one object in back of, and being partially obscured (occluded) by, a closer object. Due to light scattering by the atmosphere, hazier and lighter objects (like mountains) look to be farther away the hazier and lighter they appear.

Size can be extremely important. The larger an object appears in relation to a similar object indicates how far each object is from the viewer, especially in relation to the horizon. This goes for things like waves on the water and rocks and grass on the ground as well. If you are familiar with the size of an object (such as a car) then you are better able to judge the distance from yourself by its apparent size.

Moving objects closer to us as we travel go by faster than similar objects farther away. In fact movement magnifies the effect of each of the above mentioned clues.

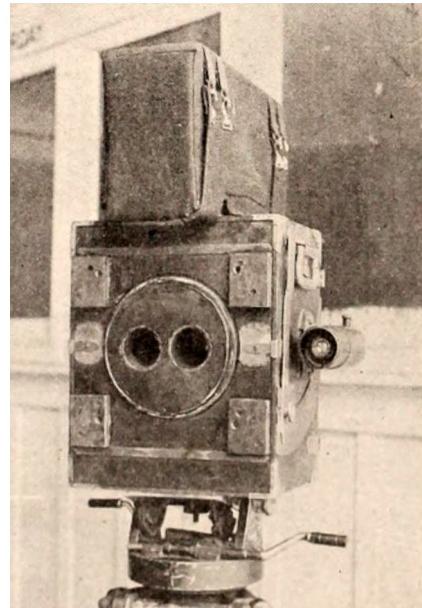
However, we evolved with two eyes to help us more easily navigate our three-dimensional world. Stereo vision is a more involved and higher function of our brains. Each eye sees a slightly different flat image and the brain fuses them together in a way that we "see" the depth.

From the earliest times of cave drawings humans have dreamed of adding more realism to illustrations of the world around them as they saw it with objects in front and behind (occlusion). Shadow detail and cast shadows plus perspective lent early depth clues to Renaissance paintings. Stereopsis (Greek: stereo, solid and opsis, to look or see) was

first described by Charles Wheatstone (inventor of the stereoscope) in 1838.

Leonardo da Vinci (1452-1519) recognized the difference in images presented by the two eyes but thought that it only hindered the painting of two-dimensional art works. A controversy surrounding his famous Mona Lisa painting involved an apprentice working to the left of Leonardo as they painted the model, supposedly producing the second different viewpoint necessary for stereoscopic viewing. [See SW Vol. 40 No. 1 page 6.]

In the beginnings of cinematography, 3-D was always on the mind of the early pioneers. Starting with William Friese-Greene in the late 1890s, with his dual strip, projected side by side, using a cumbersome stereoscope, for short films. The first "feature" film, *The Power of Love* (1922, now lost), was produced by Harry K. Fairall. Fairall, along with his cinematographer, Robert F. Elder, co-invented the 3-D camera they used for the film. It was projected in the dual-strip, red/green anaglyph for-



*The 3-D movie camera invented by Harry K. Fairall and Robert F. Elder to film the 1922 feature The Power of Love.*

first commercial use of his filters occurred in late 1952 with the release of *Bwana Devil*. The film by Arch Obler was shot in "Natural Vision" a two-camera rig designed by M. L. Gunzberg and his brother Julian and two other associates. It was exhibited with two synced projectors

each with a polarized filter in front of the lens. This led to the first "Golden Age" of 3-D movie exhibition which lasted to about 1954.

In 1966 Arch Obler again showed his technological prowess by using "Space-Vision 3D" for his new film *The Bubble*. Space-Vision used two images above and below on a single 35mm frame with a special dual polarized projector lens. In 1970 Alan Silliphant released *The Stewardesses* in Stereovision. This process placed the two stereo images side by side and used a dual polarized anamorphic projector lens. Both systems eliminated the problem of dual strip films getting out of sync. In 1981 and 1983 a number of 3-D films were produced including *Jaws 3-D* and *Amityville 3-D*. In 1985 IMAX began producing relatively

## Home Theater 3-D

3-D Video for your Living Room  
by Lew Warren

mat which was also a "first." Most 3-D films of the time would use the anaglyph format.

In January 1936 Edwin H. Land demonstrated the feasibility of using his polarized filters on projectors to exhibit a 3-D moving picture. The

*Green filter now faded away, these glasses were used to watch the 1922 anaglyphic 3-D film The Power of Love.*



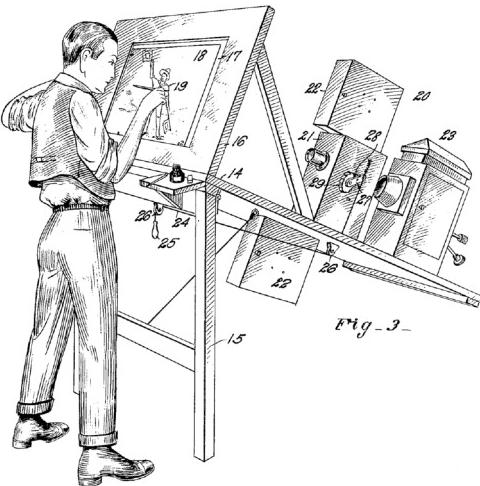
short films for their new specialty theaters. Disney produced *Captain EO* and other 3-D films for its theme parks. By 2004 over 50% of IMAX theaters worldwide were capable of 3-D projection.

In 2003 James Cameron used the 3-D digital Fusion Two-Camera System to film *Ghosts of the Abyss* for IMAX. This led Cameron to *Avatar* and the current cycle of 3-D features. From that time to today there has been a steady stream of 3-D motion pictures. Early in this time period 3-D features were filmed by two cameras in a stereo rig. In 2005 approximately 85% were shot in two-camera stereo. By 2015, almost 95% were shot flat and converted to 3-D in post-production.

The extra expense of using a two-camera stereo rig plus the extra time and frustration for the director of cinematography are the lead factors in shooting flat and releasing 3-D. Other problems associated with two-camera shooting include the necessity of using digital cameras because they're smaller and fit in more places but still larger than a single small digital camera, plus differing reflections and glares from the slightly different angles of the two cameras and restrictions on zooming and camera placement and forced perspective where one person needs to look taller and is placed closer to the camera for size. The ability to shoot with one camera makes it easier on everyone from shooting to editing.

Currently there are several companies in Hollywood that do stereo

*The rotoscope concept is as old as the early days of film (for animation and special effects), as seen in the 1915 patent drawing for Max Fleischer's original rear projection rotoscope.*



conversion for motion pictures. Legend 3D, Prime Focus, In-Three, and others plus in-house stereo teams at companies like ILM (Industrial Light and Magic) and New Zealand power house WETA. But the biggest and most famous stereo conversion company is Stereo D headquartered in Burbank, California.

Stereo D was started by President William Sherak in 2009 with 15 employees. The company was acquired by Deluxe Entertainment Services Group in 2011. They now have an international staff of more than 1,000 with additional offices in London, Toronto, Sydney and Pune, India.

It takes thousands of computers and many thousands of person-hours and several months to convert a two-dimensional major motion picture into a three-dimensional eye-popping blockbuster. If you watch the end credits of movies, as I always do, you will see credits for "3-D Conversion" on movies that have been converted. That's about 95% of the 3-D releases today. The credit list is very long.

The movie *SOLO: A Star Wars Story* (from Lucasfilm/Disney 2018) was converted to 3-D by Stereo D and their end-credit list includes these titles; Stereo Executive Producers (4), Stereo Producer (3), Stereographer (1), Stereo Production Supervisors (1), Stereo Supervisors (2), Assistant Stereo Supervisor (2), Line Producer (1), Finaling Supervisor (1), Finaling Manager (1), Depth Supervisor (1), Depth Manager (1), Roto QC Supervisor (1), Roto Manager (1), Assistant Depth Supervisor (1), Assistant Depth Manager (1), Assistant Finaling Manager (1), Assistant Element QC Manager (1), Stereo Editors (2), Post Production Supervisor (1), Production Coordinators (6), Depth Department (24), Roto Department (19), Finaling Department (25), Final QC Lead (1), Element QC Senior Coordinator (1), Element Final QC Artists (6), Senior Pipeline TD (1), IT Manager (1), Ingest Delivery Manager (1), Software Development (1), IT & Support (2), VFX Augmentation (1), VR Department (3). That's a total of one-hundred and eleven credited employees on this one movie!



*Director of Photography for the IMAX 3D film *Hidden Universe*, Malcolm Ludgate, with IMAX camera.*

The stereo producers and executive producers are the top production positions on the film. The stereographer is the top creative position. Stereo editors blend 3-D elements with converted elements and special effects. Stereo supervisors and their assistants are the sous chefs of the conversion kitchen by their day-to-day handling of the many challenges facing all of the conversion staff.

In a recent interview, Aaron Parry, Executive Vice President and Chief Creative Officer of Stereo D, gave me some insights into the conversion process. According to Mr. Parry there are four major areas concerned with stereo conversion. The first is rotoscoping where each frame of the film is drawn into the computer with each element in each frame being traced. An individual frame may have hundreds of outlines of people, buildings, landscaping and distance. People and animals and other objects that appear closer than about middle distance usually have more than one outline. Faces in close-up, for instance, may have seven or more outlines for face; nose, ears, lips, hair, chin and more. In fact it may take several outlines just to define the distances in the nose alone. This process may utilize dozens of artists at computers and take several months to complete.



*The multiple traced roto-scope outlines of each element in the frame that were drawn into the computer. (Courtesy Universal Studios and Amblin Entertainment, Inc. and Legendary Pictures Productions, LLC. © Universal Pictures)*



*The gray scale depth map rendering of the frame, with the lightest grays closest to the viewer. Each bit of depth is assigned and areas with a smooth transition from front to back show a fading gradient as the depth gets more distant. (Courtesy Universal Studios and Amblin Entertainment, Inc. and Legendary Pictures Productions, LLC. © Universal Pictures)*



*This widely seen image promoting Jurassic World: Fallen Kingdom includes the erupting volcano, dinosaurs, and the humans trying to rescue them. Illustrating the last step in the 3-D conversion process used by Stereo D, it shows the final rendering (here cropped to the final screen format) of the left eye image. (Courtesy Universal Studios and Amblin Entertainment, Inc. and Legendary Pictures Productions, LLC. © Universal Pictures)*

One thing that is helping the stereo conversion process is “cyber-scanning.” This is a process where an actor stands for 17 seconds while laser beams measure his or her body in every dimension. There can be

separate head cyberscans where close-ups of the face will be used. Once the actor is scanned this scan can be used for special effects and for assisting the artists in their roto-

scoping of an actor in three dimensions.

The second task of conversion is developing the depth map. This is a gray scale rendering of the frame with the lightest grays closest to the viewer. Here is where each bit of depth is assigned and areas that have a smooth transition from front to back such as water, ground and streets show a fading gradient as the depth gets more distant.

After these two tasks are completed the process of finaling begins. This is the process that puts everything back together with the special effects included. Lastly comes the quality check (QC) process where everything is checked and adjusted if necessary to create the fantastic experience of a 3-D blockbuster in the theater and in our own home theaters.

The process for animated features is somewhat different. For older, hand drawn cell animation the entire film must be ingested into a computer. Then the rootoscoping, depth assigning and finaling can take place, just as in a converted live action film.

For animated features that are computer generated there is already a three-dimensional world developed inside a computer. This world uses spheres, cones, boxes and other geometric shapes to form a fully dimensional space for the computer drawn characters to interact in. Once this is all drawn into the computer lights are assigned as to intensity, direction and color. A camera position is assigned to “photograph” the action.

For the 3-D edition of the film a second camera or eye is assigned close to the original camera position. Then the film is rendered again to produce the final 3-D file for the theaters and 3-D Blu ray discs.

By the way, Mr. Parry is very optimistic about 3-D television. He was bound by nondisclosure agreements to not reveal what he knows about the subject, but says to watch the CES (Consumer Electronics Show) next year for some possible amazing revelations. He did, however, assure me that we will all be very happy about the near future of 3-D in the home. I can hardly wait!

[See also Ray Zone's 2010 article "Rotoscopes and Deities," SW Vol.35 No. 6 page 8.]

# *Creature from the Black Lagoon* Approaches 65

by Lawrence Kaufman

**A**s the Creature approaches sixty-five and plans to sign up for Medicare, there are no signs of him slowing down—he is more popular than ever. Collectors love the film. A one sheet poster recently sold for twenty four thousand dollars and even the re-issue posters are demanding top dollar. Any of the eight lobby cards are selling for several hundred dollars a piece. As 1953 was the big release year for 1950s 3-D films, we can celebrate a 65th anniversary for our favorite films.

*Creature from the Black Lagoon* (*CFTBL*) as so many “creature” films before and since, is a classic “Beauty

and the Beast” story. It first surfaced when it was previewed in Los Angeles on January 7, 1954. The film premiered in Detroit and Denver on February 12, 1954. It was distributed regionally, with its official U.S. release date March 5, 1954. This film, as well as most of the other final dozen 3-D films of the 1954 3-D heyday, received a limited 3-D release, yet it did spawn a 3-D sequel the following year and a 2-D sequel two years later. In only fifteen months from the November 26, 1952 Hollywood opening of *Bwana Devil* when lines wrapped around two theaters and Hollywood jumped on the 3-D

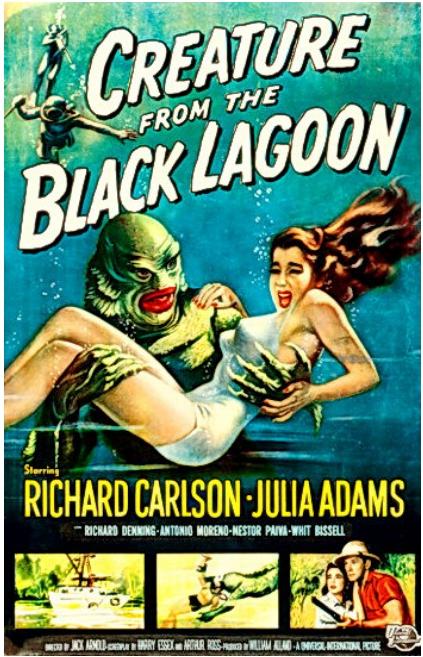
bandwagon, the studios had all moved on from 3-D to wide screen. *CFTBL* 3-D posters were never produced. Instead they provided a “3-D” sticker, commonly called a “snipe,” for the 2-D posters. The only promotional item produced with 3-D listed was the 14 x 22 window card. The press book also promoted a View-Master reel for theater lobbies, which was not produced.

To help illustrate what box-office poison 3-D had become, one of the top box-office films for 1954 was *Rear Window*, an Alfred Hitchcock film released on September 1, 1954 by Paramount. It grossed \$27.6 million dollars, quite a bit more than the 3-D film which Warner Bros. had released from Hitchcock only three months prior. The 1954 gross for *Dial M For Murder* was only \$2.7 million, ranking at number 17. *Dial M* received its wide release on May 29, 1954 and after the audience stayed away from the planned 3-D shows, theaters asked to show it in 2-D. Hitchcock stated of 3-D, “It’s a nine-day wonder and I came in on the ninth day.”

Producer William Alland suggested the idea for *CFTBL*, based on a story he heard at a 1941 dinner party around the time he was playing the back-to-the-camera, face-in-the-shadows reporter Thompson in *Citizen Kane* (1941). On October 2, 1952, Alland wrote a three-page memo titled *The Sea Monster* and over the next ten months it went through several re-writes. Finally screenwriter Harry J. Essex turned in a second draft on August 7, 1953 for the film, which was to be called *Black Lagoon*. Universal-International had paid \$16,591 to three different writers and with miscellaneous extras, the total cost of writing was \$23,734.

*Ben Chapman as the creature confronts Julie Adams and Richard Carlson in his cave. Several stereo pair and anaglyph frames from the film (as well as amusing photos like the creature swabbing the deck of the Rita and dancing on the beach for the crew) are on the 3-D Film Archive site at [tinyurl.com/ybgbejwc](http://tinyurl.com/ybgbejwc).*





One of the posters for *Creature From the Black Lagoon*. Small round stickers ("snipes") announcing "Underwater 3D Thrills!" or square stickers reading "Underwater Thrills in 3-D" were added to promote 3-D showings.

Universal was famous for their monsters and they were about to introduce their newest movie monster, one that would help make the studio profitable again after a move to bring "prestige" to the company had not been successful.

Basing the costs on an April 1953 screenplay, Universal looked at the different costs. If it was shot as a 2-D black and white film, the cost was estimated at \$600,000, in Eastman color and 2-D an estimated \$675,000, in black and white 3-D an estimated \$650,000 and in Eastman color 3-D \$750,000. These figures included a 35 percent studio overhead, cast, etc. With script changes the final budget was set at \$550,000, and the actual cost came in at \$613,243. Over the years the financial success of the film has been inflated. You may have



Left to right: Nestor Pavia as Captain Lucas, Julie Adams as Kay Lawrence, Richard Carlson as Dr. David Reed and Antonio Moreno as Dr. Carl Maia.

heard that in the first year the film grossed \$3 million. The official 1954 gross is \$1.3 million. You may have heard that the sequel *Revenge of the Creature* (1955) out-performed the original. The official 1955 gross for the sequel is \$1.1 million. There is certainly no question the series was a financial success for the studio and the fans continue to grow.

The cast and crew were not new to 3-D. Director Jack Arnold had directed *It Came From Outer Space* (1953), *The Glass Web* (1953) and would also direct *Revenge of the Creature*. Producer William Allard produced *It Came From Outer Space* and would produce all three Creature films. Richard Carlson had starred in *It Came From Outer Space* and *The Maze* (1953). Julie Adams had starred in *Wings of the Hawk* (1953). Actor Richard Denning had appeared in *The Glass Web* and *Jivaro* (1954). Writer Harry Essex

did the screenplay for *It Came From Outer Space* and screen adaptation for "Devil's Canyon" (1953). He was director and screenwriter for *I, The Jury* (1953) and he would write and do the screenplay for *Southwest Passage* (1954). Plus, most of the supporting cast had appeared in 3-D films.

The Creature's costume had gone through eight and a half months of research and experiments. Fashioned of foam rubber, plastic, hidden controls and specially-tailored fittings, the final costume was the end result of 76 different body sketches, 32 different head models and 176 pounds of foam rubber. For two creature actors, Ben Chapman on land and Ricou Browning underwater, it was valued at \$18,000.

Pre-production filming began on September 30, 1953, with production beginning on October 6, 1953 on

Julie Adams with two Creature fans during her appearance at a 3-D screening of CFTBL presented by 3-D SPACE during the 2014 Monsterpalooza in Burbank. The creature-like costume may be homemade, as are many at the annual event. At 9.09 minutes into a shaky YouTube video, Ricou Browning is briefly seen at his Mosterpalooza table at [tinyurl.com/y8ox89t5](http://tinyurl.com/y8ox89t5).





Ben Chapman as the creature in an autographed print. Although filmed in black and white, Kodachrome production stills of the costume (along with many other fascinating Creature images) can be found at [tinyurl.com/ybgbejwc](http://tinyurl.com/ybgbejwc).

the Universal lot. The underwater second unit filming began in Florida on October 13th. Florida filming was completed on October 30th. California filming wrapped on Halloween, with some retakes and inserts being shot on November 10th. On November 12, Universal executive Sam Israel issued a memo stating that the title had been officially changed to *The Creature from the Black Lagoon*, yet "The" would not be used in the final title. On November 24th a crew shot the final scene pick-up at Will Rogers Beach.

Unlike today's films, in the 1954 studio system, screen credit was not given to most of the individuals who actually worked on a film. Only Musical Supervisor Joseph Gershenson received screen credit on *CFTBL*, but the score was the collaborative effort of a number of musicians including Herman Stein, Hans J. Salter and a 29 year old Henry Mancini. Music from numerous earlier Universal films can be heard, plus the *CFTBL* music was recycled in many future Universal films.

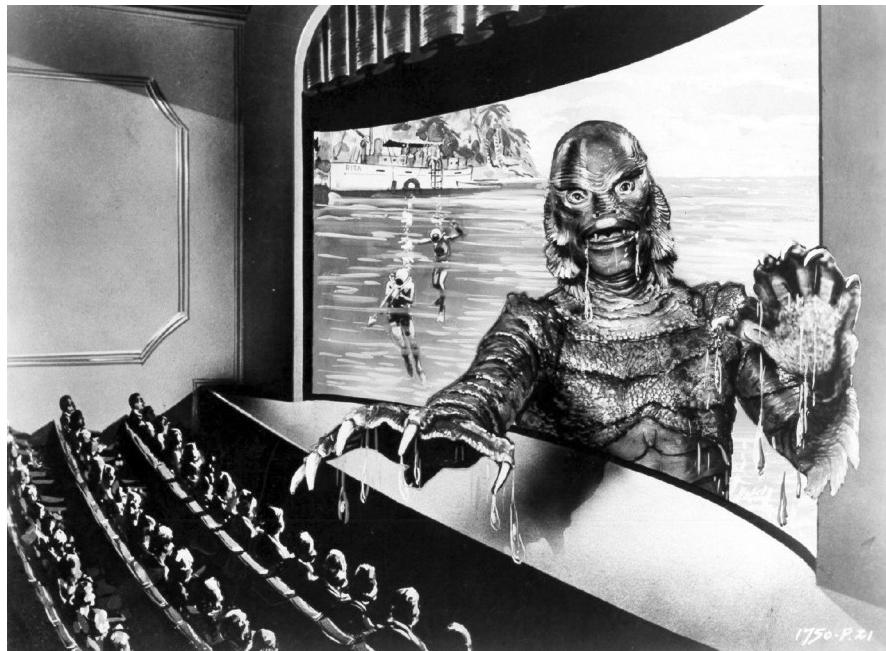
In 1953 Pola-Lite began promoting single strip 3-D projection, a feature that would have solved the too-often

reported sync issues. It would have required more light, but would have eliminated the necessary 3-D intermission to change reels. I believe, if 3-D had been rolled out this way, we may have seen a longer life for 3-D in the 1950s. Universal was the first

to offer two films in Pola-Lite, *CFTBL* and *Taza, Son of Cochise* (1954), which was released on February 18, 1954. Pola-Lite also promoted *Gorilla at Large* (1954), *Southwest Passage* (1954) and *Gog* (1954) as available as single prints, but Bob Furmanek reports that the studio confirmed the last two films were never printed as single strip prints.

The Universal publicity department started work prior to the film's release. On Saturday, February 20, 1954, Julie Adams plugged *CFTBL* during the national telecast of the Heavyweight Championship Wrestling Match. The following night, Ben Chapman in costume appeared on the live television show *The Colgate Comedy Hour* with guest stars Abbott and Costello. Glenn Strange appeared as Frankenstein's monster, introducing the Creature to a national audience. Other promotions for *CFTBL* included an article in a surfer magazine and an article in the May 1954 issue of "How-To-Do" magazine *Mechanix Illustrated*, letting the cat out of the bag that the Creature was played by Ben Chapman, but no mention of Ricou Browning as the underwater creature. To illustrate how loved *CFTBL* had become a year after the film's release, Marilyn Monroe goes to see the film in competing studio 20th Century Fox's *The Seven Year Itch*, released on June 3, 1955 and discusses how the Creature is misunderstood.

Promotional art simulating 3-D (and assuming projection in a wide screen format) from The Universal publicity department.



*CFTBL* was re-released in 1964 and was seen often over the years on television. Following the 1971 re-issue of *House of Wax* in a single strip Stereovision print, Universal planned to re-issue both *Creature* and *It Came from Outer Space*. When the prints materialized in 1975, they chose to issue them in an anaglyph version, and 16mm rental versions and 8mm short versions followed in 1976. Anaglyph versions played for many years in theaters. *Revenge* was shown on television along with other 1950s 3-D films also in anaglyph. Finally, with the advent of digital 3-D projection and 3-D blu-rays, Universal produced a 3-D blu-ray using the original 35mm negatives and a 4K per eye transfer. Things were looking up. Unfortunately, they did the restoration work in-house and did not fix problems that can cause eyestrain. This would have been the time to fix vertical misalignment and at least one pseudoscopic shot. But even worse they created new problems by adjusting the stereo window.

Ricou Browning played the underwater Creature in all three of the Creature features. He asked about screen credit for *Revenge*, but the studio didn't want to ruin the illusion that the Creature may actually exist. They did attempt to appease him by

offering him another small role in the film as a lab technician, where we also see Clint Eastwood in his first film performance. I am happy that due to their autograph appearances, I have not only met Browning and Ben Chapman, but *CFTBL* star Julie Adams on several occasions. Chapman passed away in 2008 at age 79. Browning and Adams have continued making appearances. Adams at almost 92 is finally slowing down, but she did appear at the San Fernando Valley Comic Book Convention on March 18th. Ms. Adams was very gracious to appear and

answer questions at a 60th anniversary 3-D screening of *CFTBL* presented by 3-D SPACE during the 2014 Monsterpalooza.

The American Film Institute (AFI) had nominated *CFTBL* twice, in 2001 for AFI's 100 Years...100 Thrills and in 2003 for AFI's 100 Years...100 Heroes & Villains. But one of *CFTBL* biggest successes must be that the film partly inspired Guillermo del Toro's *The Shape of Water* (2017) which won the Best Picture Oscar from the Academy of Motion Picture Arts and Sciences. 



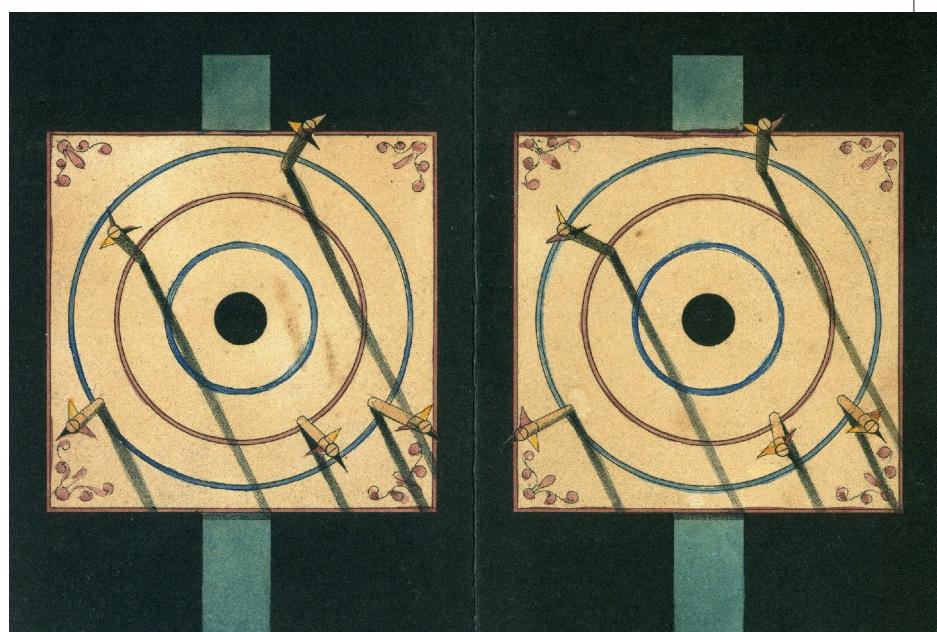
www.**Shhh3D**.com

- Vintage and New Stereoviews
- Stereo Slides
- 3-D Comics
- 3-D Magazines & Rare 3-D Collectibles

## 3D: Double Vision at LACMA

An exhibit covering the history of stereoscopic art and technology from 1838 to the present will run through March, 2019 at the Los Angeles County Museum of Art. *3D: Double Vision* surveys a full range of artworks from vintage views to 3-D motion picture technology, consumer products, lenticular printing and holography. Promised on the museum website, “*3D: Double Vision* will dazzle the eyes and provoke the imagination. Ultimately, to experience 3-D is to engage with questions about the nature of perception, the allure of illusionism, and our relationship with the technologies that create such images.”

A large format book of the same title, written by NSA member Britt Salvesen and including 190 images and two viewers is available on the museum site. For more information, see <https://tinyurl.com/yaqb2oxa>. 



Louis Jules Duboscq, *untitled stereo pair c.1851*.  
(Collection of Erkki Huhtamo, Digital © Museum Associates/LACMA)

# Australian Pirates of World War One

by Ralph Reiley

Some stereoview publishers had high ideals and wished that the photos they sold would entertain and educate those who viewed them. Other publishers were just out for a quick buck, and put out all kinds of dreck, including pirating views of other publishers and selling them as their own. Most of the time these pirate views have no name on them, but sometimes the pirate company was bold enough to put their name on them, especially if they stole images from a company on the other side of the world, hoping that the ocean and distance would keep the

copyright lawyers from showing up at the door. There were not many stereoview publishers in Australia. The Rose Stereographs is the most well-known, and they certainly were not pirates. Rose had a long and distinguished life as a stereoview publisher (See SW Vol. 43 No. 3, page 4). They published a small set of WW1 views, focusing on the Australian army. Most of the views were taken in Australia, but some were taken in France. Another Australian publisher was The Walden Stereograph. Almost nothing is known about this company. J. H. MacDougal was the owner,

*The Rose Stereographs No. 12915, "READY TO FIGHT FOR THE EMPIRE. Australia's Splendid Troops In Camp at Broadmeadows." A typical photo by Rose, a crisp image of soldiers at the training camp (1914). The images Rose published were not very exciting. There are no action shots, although there are few shots taken in France near the front line. All are carefully composed, and while they are not that exciting, they are the real deal with no faked action shots. (Courtesy of Bob Boyd)*

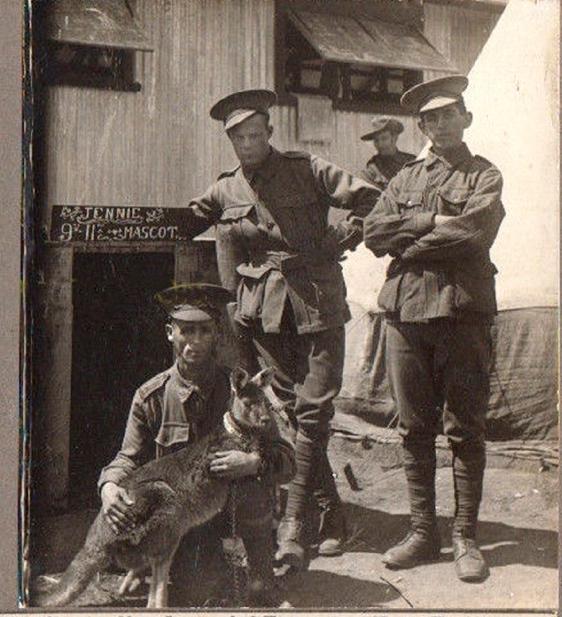


The WALDEN STEREOGRAPH.24s

J. H. MACDOUGALL, Photographer and Publisher.



171 Australian Imperial Forces : A Young Kangaroo at Blackboy Hill Camp.



171 Australian Imperial Forces : A Young Kangaroo at Blackboy Hill Camp.

The WALDEN STEREOGRAPH.24s

J. H. MACDOUGALL, Photographer and Publisher.

and the company operated out of Perth, WA Australia. The Walden is known for their views of local caves. A few WW1 related views are known to exist, and these all are Australian soldiers in Australia. Their images are so unique, and so personal, that there is no suspicion that they were pirates. The Specialty Photo Coy., Australasia, was another Australian publisher. Little is known about this company other than they were pirates—pirates of the worst kind,

*The Walden Stereograph No. 171, "Australian Imperial Forces: A young Kangaroo at Blackboy Hill Camp." Three Australian soldiers pose with a kangaroo, while a forth soldier lurks in the rear. Like Rose, Walden used dual, fusible view titles.*

the kind that put their name on another publisher's images. They seem to have plundered an Underwood set of war views, copied them, and put them on their stereo cards in a brazen act of willful copyright infringement. The Humanity! I would like to thank Bob Boyd for The Rose and Underwood views. I can't reveal the source for the photos

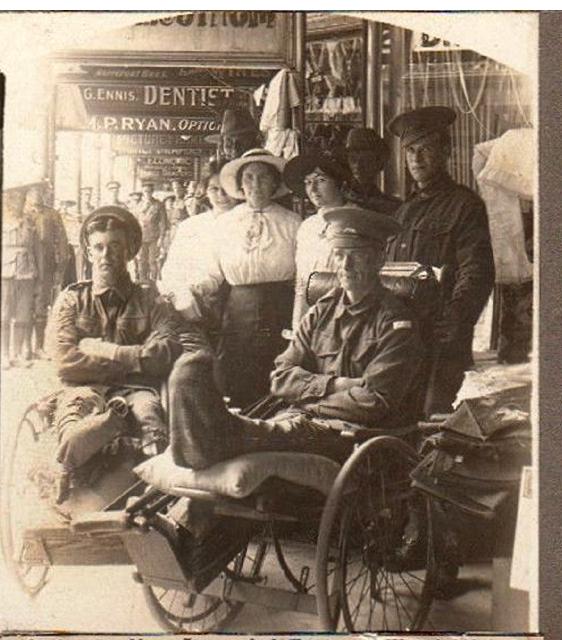
*The Walden Stereograph No. 190, "Australian Imperial Forces: Wounded soldiers in High Street, Fremantle." Two soldiers in wheelchairs with other soldiers behind them. It looks like they are out and about on the street. From the style of their uniforms, I would imagine these are wounded men recovering from Gallipoli, a failed offensive in Turkey in 1915.*

The WALDEN STEREOGRAPH.24s

J. H. MACDOUGALL, Photographer and Publisher.



190 Australian Imperial Forces : Wounded Soldiers in High Street, Fremantle.

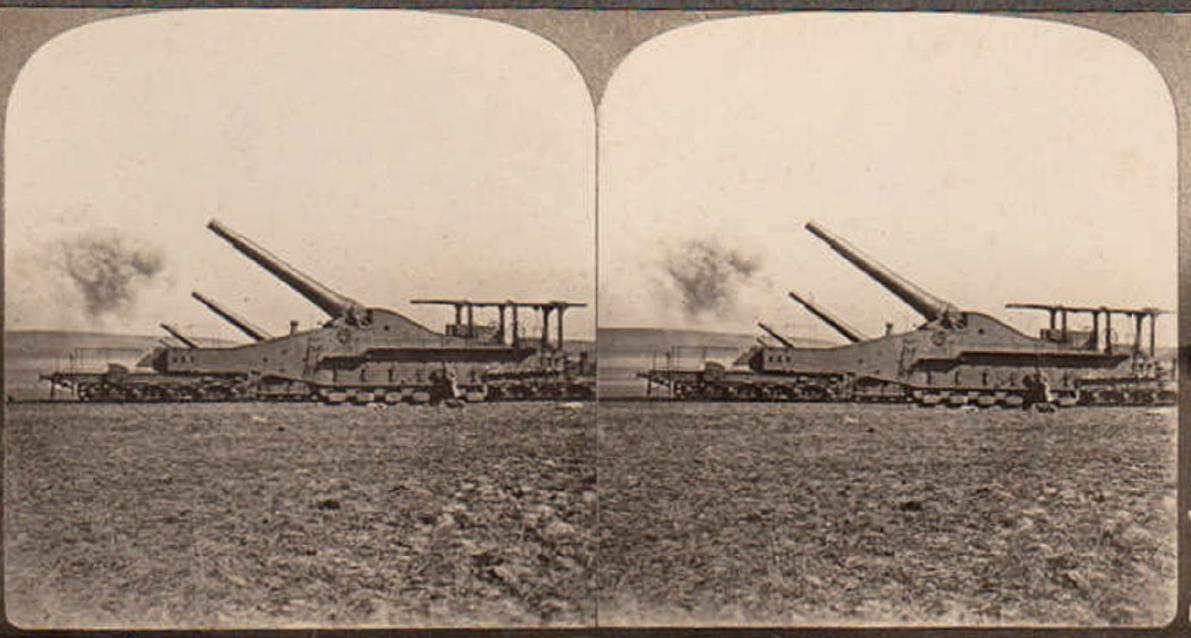


190 Australian Imperial Forces : Wounded Soldiers in High Street, Fremantle.

The WALDEN STEREOGRAPH.24s

J. H. MACDOUGALL, Photographer and Publisher.

SPECIALTY PHOTO COY., AUSTRALASIA.



A.4. Enormous Field Guns in action.

Specialty Photo Coy., Australasia No. A4, "Enormous Field Guns in action." As with pirate/copy views, there is high contrast and the image is not quite as sharp as the Underwood view No. 14386, "The dogs of war let loose are howling" - French '320's' in action near Rheims," which it's clearly a copy of. In 1921, Keystone acquired this view when Underwood sold them their negatives. (Courtesy of Bob Boyd)

by the Specialty Photo Coy., Australasia, and I will plead the fifth on all inquiries about how I acquired them.

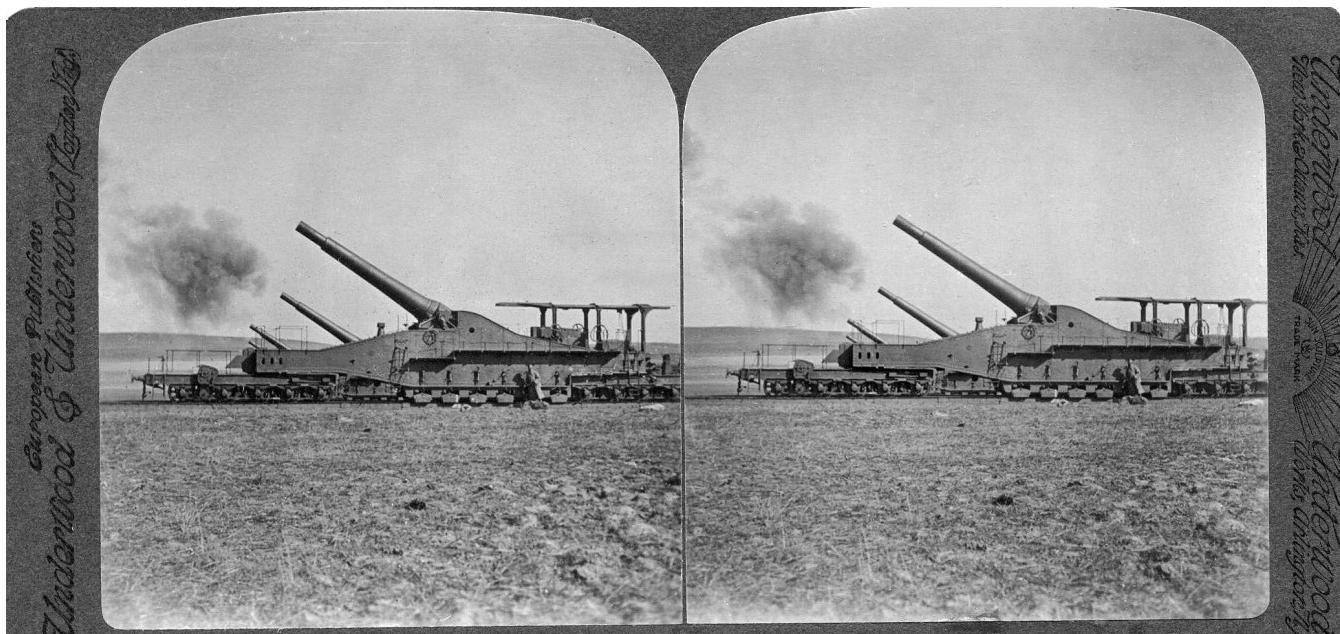
### greatwarin3d.org

Stereoview collectors are a group of some very interesting people. The

wide range of stereoviews to collect prevents most of us from being adversaries, and we are just fellow collectors. I find myself in a very small group of stereoview collectors that specialize in the First World War. I would estimate that views of the war make up 95% of what I have collected over the last thirty years. I have also found that when I reveal

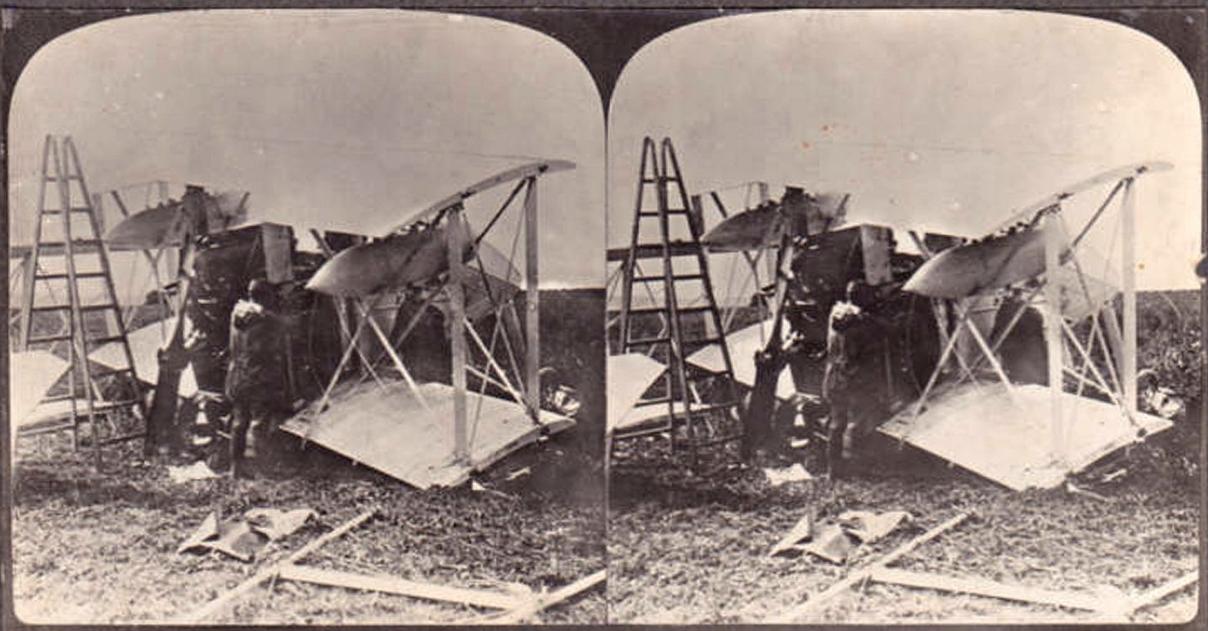
Underwood No. 14386, "The dogs of war let loose are howling" - French '320's' in action near Rheims."

Underwood & Underwood  
Carson Publishers



14386—"The dogs of war let loose are howling"—French '320's' in action near Rheims.

© Underwood & Underwood U-262008



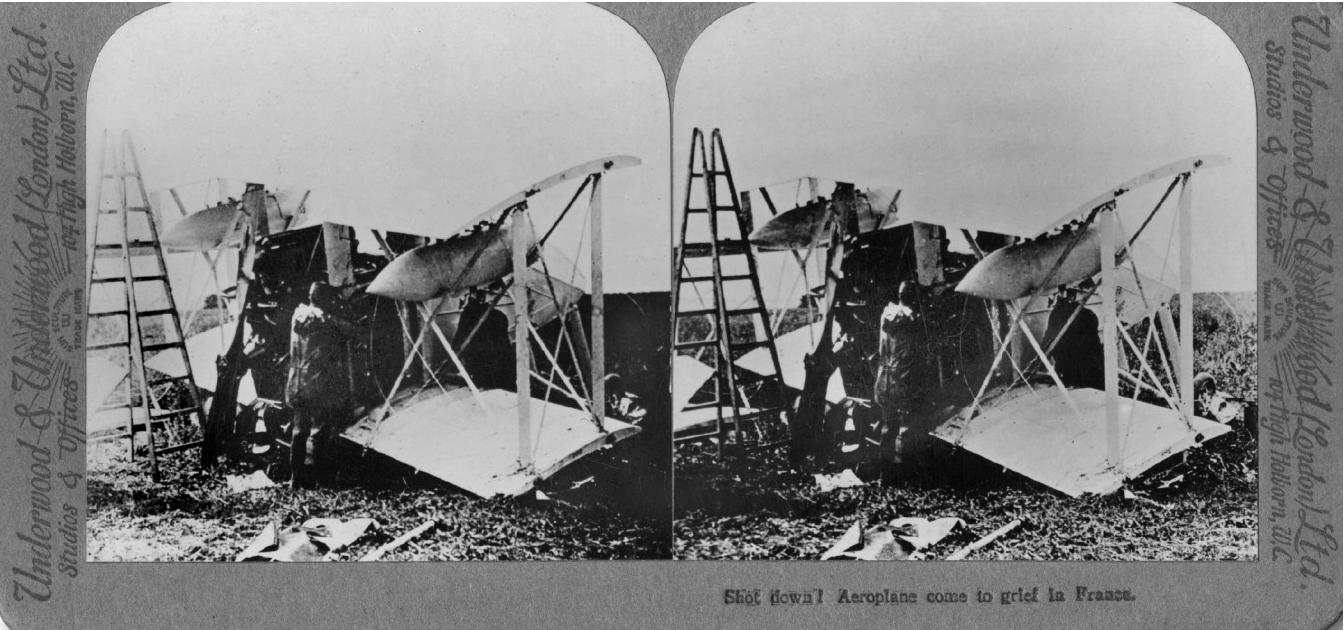
B.5. "Brought to earth."

Specialty Photo Coy., Australasia No. B5, "Brought to Earth," a copy view from an Underwood view titled "Shot Down! Aeroplane come to grief in France," from a War of the Nations set only sold in England and not the USA. In 1921, Keystone acquired this view when Underwood sold them their negatives.

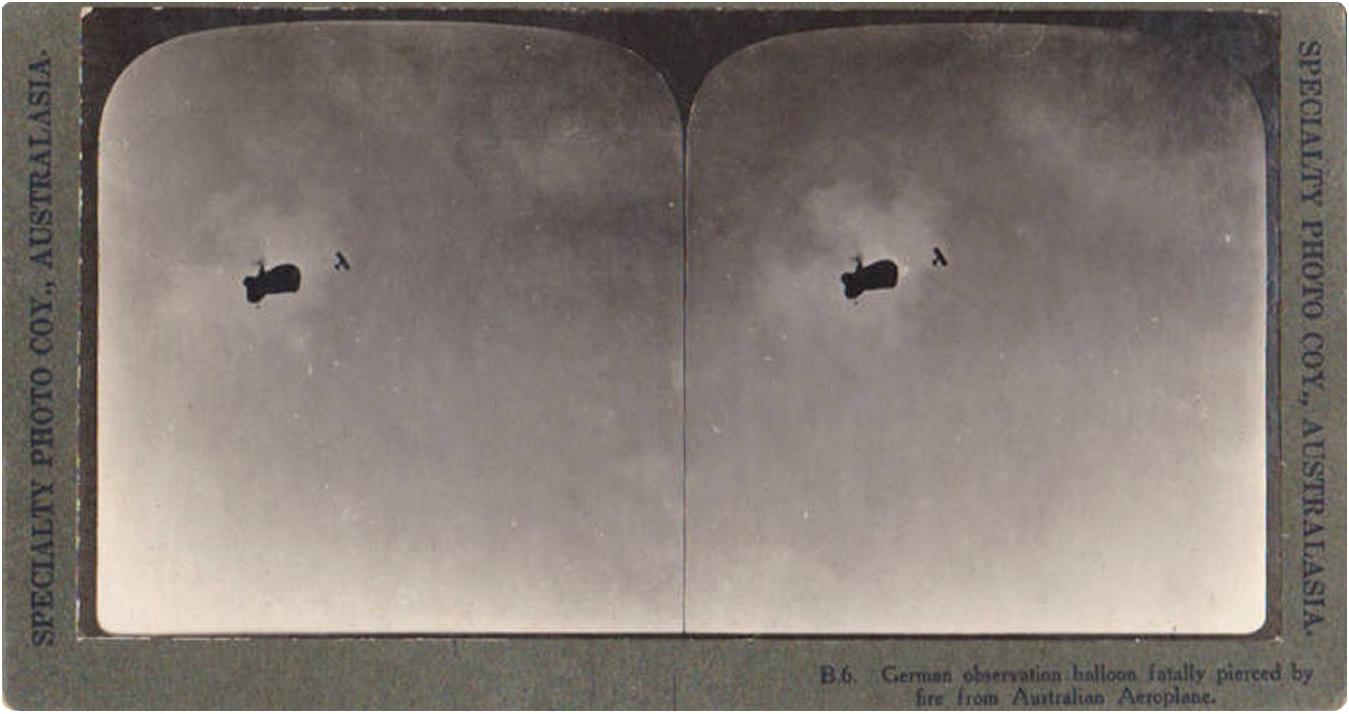
my peculiar specialization to a fellow collector, I get the look one gets for being the red headed stepchild, or the weird uncle that is usually kept down in the basement when company comes to visit. That is all well and good, if everyone wanted WW1 views, they would cost even more than they do now. One of the problems with collecting WW1 views is the lack of any information about them. In 2002, a very good reference book

came out, *The Great War Through Keystone Stereographs*, by Bob Boyd. It is still in print, if one knows where to look. Not long after the book came out, Bob Boyd put up a website that contained his research on all the stereoview publishers he was aware of. Due to a variety of circumstances, including the web host going out of business, the web site

Underwood, "Shot Down! Aeroplane come to grief in France."



Shot down! Aeroplane come to grief in France.



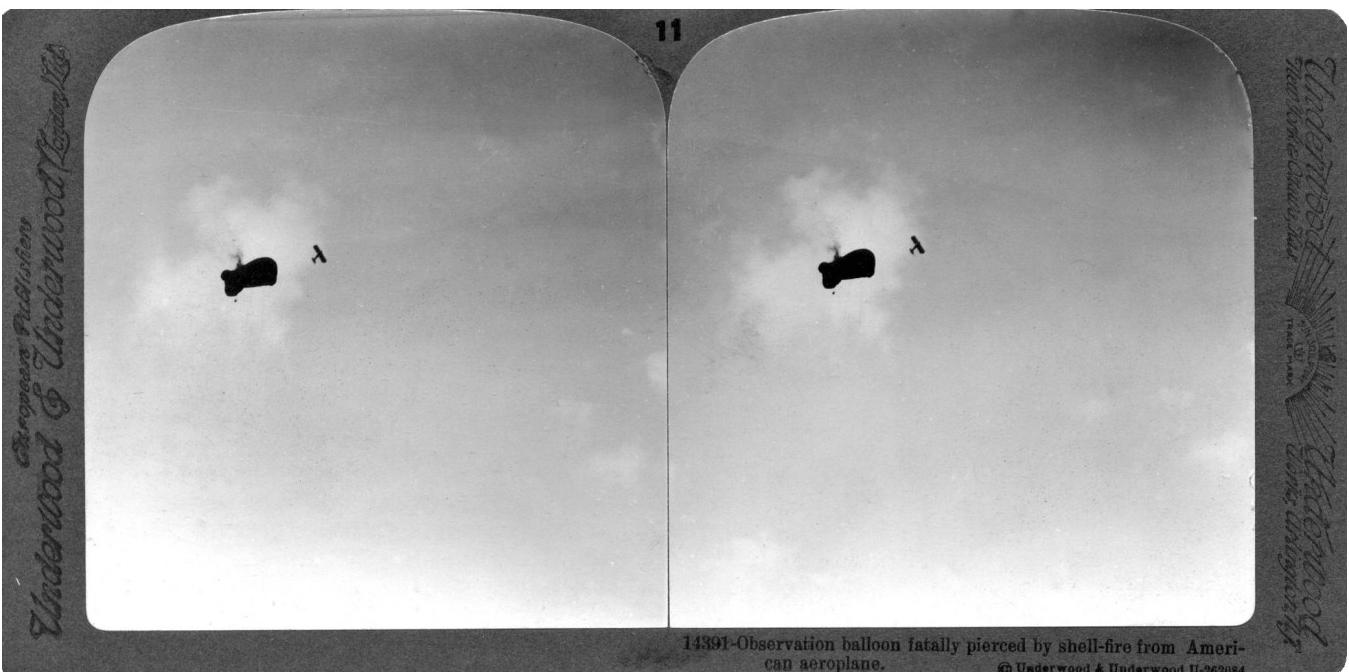
**B6. German observation balloon fatally pierced by fire from Australian Aeroplane.**

*Specialty Photo Coy, Australasia No. B6, "German observation balloon fatally pierced by fire from Australian Aeroplane." The same view as Underwood No. 14391, "Observation balloon fatally pierced by shell-fire from American aeroplane." This view has had quite a life since it was taken. Shortly after the end of the war, a photo session was conducted for the various news agencies. Several German observation balloons were sent up, and a fighter plane shot them down while cameras were snapping photos and shooting film of the event. I saw this image in a WW1 photo history book in the 1980s, claiming it was Frank Luke shooting down a German balloon under heavy fire. In 1921, Keystone acquired this view when Underwood sold them their negatives. (Courtesy of Bob Boyd)*

was not available for quite some time. A fellow collector, Doug Jordan, took over the website, and it is now called [greatwarin3d.org](http://greatwarin3d.org). There is a plethora of information for

collectors on all the major publishers. There are plans underway to expand the website with more information. So, if one is interested in collecting WW1 views, the website is an excellent source of information. 

*Underwood No.14391, "Observation balloon fatally pierced by shell-fire from American aeroplane."*



14391-Observation balloon fatally pierced by shell-fire from American aeroplane. © Underwood & Underwood U-262084

# 3-D SPACE Open

**3**-D SPACE, the Center for Stereoscopic Photography, Art, Cinema and Education opened an exhibition gallery in Los Angeles on July 1st. Affectionately called the "3-D Bunker," the new center is a public space for stereoscopic art, science, and history. The gallery will rotate between exhibiting pieces from its museum collection, displaying contemporary works by 3-D image makers, and holding classes and presentations.



An inviting row of viewers in the recently opened 3-D SPACE exhibition gallery in Los Angeles.

selection of coin-operated stereo viewers, antique handheld stereoscopes, vintage 3-D glasses, 3-D comic book and movie memorabilia, and a display of 20th century stereo cameras.

Located in the historic Alvarado Arts Building at 1202 N. Alvarado Street in Echo Park, 3-D SPACE is directly underneath the Echo Park Film Center. The entrance is around the back of the building. For more, see [3-DSPACE.org](http://3-DSPACE.org).

## NewViews

Current Information on Stereo Today  
by David Starkman & John Dennis

The inaugural exhibition, "3-D SPACES: An Eclectic Collection of Stereoscopic Artifacts" is a curated

## Avengers: Infinity War

Marvel Studios' *Avengers: Infinity War* continues to break almost every record for fastest blockbuster earnings. It is the first Hollywood feature shot entirely with IMAX cameras and it grossed a record-setting \$41.5 Million weekend global debut on 715 screens (excluding China) making it the best-ever IMAX opening for a Marvel title and the third largest IMAX opening of all time. Domestically, *Avengers: Infinity*

*War* set a new IMAX Marvel opening weekend record, grossing \$23.3 million on 408 IMAX screens. The IMAX domestic network reported multiple sell-out screenings with IMAX representing eight of the film's top ten North America engagements. It opened in China on May 11th, but it had already grossed over \$2 Billion. Some of this was due to 3-D screens, but it certainly played on mostly 2-D screens in the U.S.

## 3-D Movie Tickets Slide

The MPAA sites an eight-year low for 3-D cinema. The picture isn't good in the U.S. and Canada with revenue from 3-D films down by 18% to \$1.3 billion, the lowest figure since 2009 and a sign of how the format has faded in popularity. Additionally, the number of 3-D movies released in 2017 decreased as well. Forty-four 3-D films were released in 2017 versus fifty-two in 2016. The

failure here has to also fall on the studios for not being able to convince audiences to abandon normally priced 2-D for more profitable, surcharge-laden 3-D and some cringe-worthy releases in poor, hasty conversions. Many are hoping the upcoming *Avatar 2* might do for 3-D what the first film did, but that won't be released until December 18, 2020.

## Photo Labs

It has been a while since we discussed where to have your film developed. If you're still using film or want to try, some labs that get good marks for slide or print film are:

### Dwayne's Photo

Dwayne's Photo has always received great reviews. PO Box 274, Parsons, KS 67357 or 415 S. 32nd St. Parsons, KS 67357. Phone them at 800-522-3940. [dwaynesphoto.com](http://dwaynesphoto.com)

### nichols PHOTO LAB

Another full service lab with good reviews and quick turn-around is Nichols Photo Lab, 3265 S. 1100 E, Salt Lake City, UT 84106. Please note that Nichols can not print 3x3 prints for stereocards. Phone: 801-486-3053, [nicholshotolab.com](http://nicholshotolab.com).

### Ag X AgX IMAGING

And good reviews for AgX Imaging, 228 W 14th Ave, Sault Sainte Marie, MI 49783, Phone: 906-632-1850 [agximaging.com](http://agximaging.com).

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: [reel3d@aol.com](mailto:reel3d@aol.com).

The number of 3-D screens did grow by 1% in the U.S. and Canada and 4% in Europe, the Middle East and Africa. Globally, 3-D screens reached 59% total. Last year, seven of the top ten highest grossing movies and eighteen of the top twenty-five were released in 3-D. In Asia the ratio of 3-D to non-3-D screens is now 81% compared to 39% in the U.S. and Canada.

## For Sale

ARCHITECTURE and Design Classics in View-Master® 3D including houses by Frank Lloyd Wright, Bruce Goff, Charles Eames and others. For full listing, visit [viewproductions.com](http://viewproductions.com)

BACK ISSUES of *Stereo World* magazine. These are new old stock and span mainly from volume 16 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: <http://www.drt3d.com/SW/> or contact George Themelis at [drt-3d@live.com](mailto:drt-3d@live.com), 440-666-4006.

## For Sale

*SHACKLETON'S 1907-1909 British Antarctic Expedition, a Journey in 3-D*, new book by NSA member Ron Blum illustrated with never before published views. Available from: South Australian Museum Bookshop [shop.samuseum.sa.gov.au/en/newproducts](http://shop.samuseum.sa.gov.au/en/newproducts). See the first tow of ship to the Antarctic, the first motor car in the region and the first ponies on the southern continent.

STEREOSCOPES: The First One Hundred Years by Paul Wing (1996), softcover 272 pages, 750+ illustrations. Shrink wrapped NEW! *Exclusive here* \$60 US postpaid; check with order please: Russell Norton PO Box 1070 New Haven CT 06504 / [stereoview.com](http://stereoview.com)

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website [www.Detroit3D.org](http://www.Detroit3D.org) or call Dennis Green at (248) 398-3591.

VISIT [www.stereoscopy.com/3d-books](http://www.stereoscopy.com/3d-books) and have a look into the five View-Master Collector's Guides: a total of 2,164 pages of View-Master information, including 132 color pages showing old V-M ads and 1,300 V-M packet covers.

YELLOWSTONE NATIONAL PARK, Underwood and Underwood, Notes on Travels, No. 13, copyright 1904. 30 cards in boxed set with three missing, two views titled "Old Faithful" from "The Most Famous Sight in Yellowstone Park" copyright 1904. Best offer, Joyce Best, 314-863-2718.

## Wanted

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. [cave3D@msn.com](mailto:cave3D@msn.com)

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, [dick@AlaskaWanted.com](mailto:dick@AlaskaWanted.com).

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, [cmautz@nccn.net](mailto:cmautz@nccn.net).

BLACK HILLS Stereoviews from 1874-1880, and photographers. (Book in progress.) Also want any other Dakota, So. Dakota and No. Dakota photographs and stereos. Robert Kolbe, 1301 S Duluth Ave, Sioux Falls, SD 57105, (605) 360-0031.

CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Vallee, Ellisson, Notman, Parks, or other fine photographers. Email Pierre Lavoie at [papiolavoie@hotmail.com](mailto:papiolavoie@hotmail.com) or call (418)440-7698.

COMICAL STEREO view Sets in Good to Very Good Condition [ed.minas409@gmail.com](mailto:ed.minas409@gmail.com).

## Wanted

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S Las Palmas Cir., Mesa, AZ 85202.

KEYSTONE VIEW SALESMAN MANUALS, circulars, and ephemera - originals, reprints, or xeroxes wanted. The earlier the better! Email Leigh Gleason, [leigh.e.gleason@gmail.com](mailto:leigh.e.gleason@gmail.com) or call 951-213-1501.

LOOKING FOR an E&HT Anthony catalog of stereoviews, if such item exists! Digital or paper edition, possibly by Tex Treadwell. Contact Bill @ [Bstahl7@comcast.net](mailto:Bstahl7@comcast.net).

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, [viscata@aol.com](mailto:viscata@aol.com).

NORMAN ROCKWELL 3 reel V-M set made by Snap 3D. I need 3 sets in total. Contact: [petersinclairtoronto@gmail.com](mailto:petersinclairtoronto@gmail.com).

SAILING stereos wanted, especially America s Cup, information exchange or a friendly chat are very welcomed. Please contact [karldaix@web.de](mailto:karldaix@web.de)

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

STEREO REALIST research project - advertising campaign from 1951 to 1955. Need high res. scans of the Stereo Realist News. Issues needed: 1952, issues No. 2, 4 & 5. 1953, issues No. 2, 3 & 5. 1954, all issues except March & November. 1955, all issues except November. Please contact Ralph Reiley at [reileys@att.net](mailto:reileys@att.net).

STEREO WORLD BACK ISSUES. Vol. 1, #6, Vol. 2, #7s 1 thru 6 Vol. 3, #1 and #2. Email [steve@eighthiron.com](mailto:steve@eighthiron.com) with price and condition.

STEREOVIEW, V-M, 3D SLIDES or anything 3D of Ontario, Canada (especially Toronto). Only want scans or copies of images (not originals). These probably can be sent over the internet. Contact: [petersinclairtoronto@gmail.com](mailto:petersinclairtoronto@gmail.com).

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SURPRISE TISSUES wanted, especially unusual ones other than moons and clouds. Will buy or trade. Please send details to [britishstereos@hotmail.com](mailto:britishstereos@hotmail.com).

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website [www.Detroit3D.org](http://www.Detroit3D.org) or call Dennis Green at (248) 398-3591.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A wayside scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at [wiliam.england@web.de](mailto:wiliam.england@web.de).

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## Limelight View

I research the history & technology of limelight, where a cylinder of lime (burnt limestone or calcium oxide) is heated to incandescence with an oxy-hydrogen flame. It was called Calcium Light in the United States. The first practical use was in an 1825 survey of Ireland, for making distant stations visible at night. It was subsequently applied to early theatre spotlights, which is where the metaphor of being "in the limelight" comes from. It was common in magic lantern and cinema projectors before electrical lighting became generally available.

Albany, N.Y., photographer Aaron Veeder used it in about 1877 to illuminate Howe's Cave for a series of stereographs. These are on tall, flat mounts and are identified as "Photographed by Calcium Light" on the bottom of the right hand image. I have one which shows the lighting apparatus at a distance, but know of another where it is directly in the foreground. (It's pictured on page 78 of John Waldsmith's Stereo Views an Illustrated History and Price Guide.) I would love to have an original. Could someone please help me out?

— Lindsay Lambert  
[m.lindsaylambert@gmail.com](mailto:m.lindsaylambert@gmail.com).

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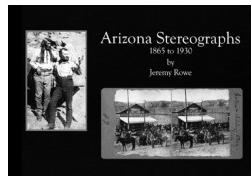
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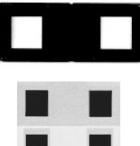


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# Stereo Visions at Big Ears 2018

by Michael Kaplan

The Big Ears Festival is an annual music festival in Knoxville, Tennessee, created in 2009 and produced by Ashley Capps, founder of AC Entertainment. The festivals have been characterized by an eclectic mix of popular, jazz, minimalist and avant-garde music, featuring luminaries like Laurie Anderson, Philip Glass, Pauline Oliveros, Steve Reich and Terry Riley.

Under the auspices of Knoxville's Public Cinema, film has been included in the festival from the beginning, but the 2018 iteration, running March 22-25, was expanded to include rare full-length features, and an unusual 3-D component called Stereo Visions. This program was curated by Blake Williams, filmmaker and professor at the University of Toronto. A mention of Williams' work was made by John Dennis (in Editor's View) in SW Vol. 43 #6.

The 3-D screenings took place in one of the smaller (200-seat) rooms at Knoxville's Regal Rivera Cinema, an 8-screen complex built and owned by the City of Knoxville, and leased to Regal. A wide sampling of 3-D films (videos, actually) were shown, ranging from the vintage *Dial M for Murder*, to contemporary classics *Cave of Forgotten Dreams* (Werner Herzog) and *Goodbye to Language* (Jean-Luc Godard). For fun, *Jackass 3-D* (featuring Johnny Knoxville) was screened, as were Norman McLaren's brilliant, pioneering shorts from the 1951 Festival of Britain.

The projection, using a Sony 4K digital 3-D projector running at full brightness, was about the best I've ever seen. While the silver screen in the small room was quite large, the Digital Cinema Package (DCP) images were brilliant and sharp from corner to corner. The sound accompanying the images was equally impressive in its frequency and dynamic range. Appropriate glasses (circular polarized, Chroma-Depth, anaglyph, or Pulfrich), provided by Tennessee's own American Paper Optics, were provided at each screening.

Stereo Visions was commendable in presenting a diverse selection of past and present examples of 3-D—

and simili-3D—cinema. I use the term 3-D cautiously, because there was little in the "experimental" work that NSA members would recognize as traditionally stereoscopic.

Noted filmmaker Ken Jacobs' *Ulysses in the Subway* (2016) consisted of a digital oscilloscopic display of two audio soundtracks of a New York City subway train making a series of runs and stops. While interesting conceptually, directing each soundtrack to a separate eye did little to enhance the narrative, if indeed there was one, or the visual/aural experience. Jacobs' *Seeking the Monkey King* (2011)—a powerful anti-war statement—was replete with repetitive images of the horrors and consequences of military aggression, but few warranted the use of Pulfrich glasses.

Similarly, Blake Williams' *Prototype* (2017) seemed more an exercise in technical manipulation than a tale about the devastating Galveston, Texas storm of 1900. The display of stereoscopic images on antique



Some of the audience at Stereo Visions, part of the 2018 Big Ears Festival in Knoxville, TN. (Photo by Cora Wagoner)

Philco Predicta televisions lined up in a row was a curiosity, but again, did not meaningfully add to an understanding of this horrific natural disaster. One could argue, I suppose, that cinema—as art—doesn't have to do anything more than what the artist chooses to present. That's acceptable, but my response was to simply take off the 3-D glasses.

All told, it was an interesting weekend containing some gems and some works that, if anything, visually and intellectually challenged this viewer. Those daring to explore the possibilities of stereoscopic cinema should be praised and encouraged to continue the journey. 

## Editor's View

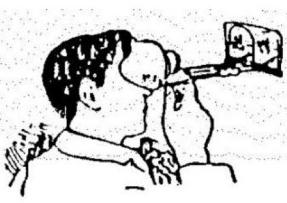
(Continued from page 2)

flawless 3-D possible, is balanced in the minds of some viewers with a feeling of having been manipulated like the images. After all, those impossibly perfect scenes, impressive as they are, were never seen by any pair of human eyes or any pair of camera lenses at any separation. Given that so many blockbuster action films couldn't exist without CGI, conversion for 3-D can seem an inevitable technological final step. But even after being wowed and thrilled by the best conversion work in the world, some may leave the theater with the lingering thought, "is this what we signed up for?" While we can't guarantee its total accuracy, Phillip Dhingra (no fan of conversion) has created an extensive list of native 3-D films vs. conver-

sions from 1952 to 2018 at <http://realorfake3d.com/>.

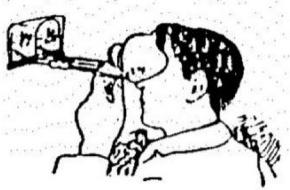
### Cartoon Studios

The CartoonistForHire.com site (source of the GONE MADDD cartoons in *Stereo World*) will now feature not only their own artwork for obtaining freelance jobs, but *any* artist's work for online perusal. Now artists who post a gallery on the site will have access and be seen by the many different clients who visit the site. This may interest *Stereo World* readers, because there's a category dedicated to 3-D Conversion Artists! Now anyone who has a 3-D comic idea can not only hire the artists to draw it, but also hire the conversion artist all from the same site. 



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